

# LITERARY GAZETTE

Journal of Archaeology, Science, and Art.

Nº 9—1856.

LONDON, SATURDAY, APRIL 26TH.

Price Fourpence.  
Stamped Edition, Fivepence.

**GUYS.**—The SUMMER SESSION commences on THURSDAY, the 1st of MAY. Gentlemen desirous of becoming Students must produce satisfactory testimony as to their education and conduct. They are required to pay £40 for the first year, £40 for the second year, and £10 for every succeeding year of attendance. One payment of £100 entitles a Student to a perpetual ticket. Clinical Clerks, Dressers, Ward-clerks, Dressers, Reporters, Obstetric Residents, and Dressers in the Eye Wards, are selected, according to merit, from those Students who have attended a second year. Mr. Stocker, Apothecary to Guy's Hospital, will enter Students, and give any further information required.  
April 12, 1856.

**BRITISH INSTITUTION, PALL MALL.**—The Gallery for the EXHIBITION and SALE of the Works of British Artists, is OPEN DAILY, from Ten till Five. Admission is. Catalogue 6d.

GEORGE NICOL, Secretary.

Will open on Monday next,  
**SOCIETY OF PAINTERS IN WATER COLOURS.** THE FIFTY-SECOND ANNUAL EXHIBITION at their Gallery, 5, PALL MALL EAST, (Close to Trafalgar Square.) Admission is. Catalogue 6d.  
JOSEPH J. JENKINS, Secretary.

**EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS.** (Incorporated by Royal Charter.) THE THIRTY-THIRD ANNUAL EXHIBITION of this Society is NOW OPEN from Nine a.m. until dusk. Admission is. ALFRED CLINT, Honorary Secretary.  
Suffolk Street, Pall Mall East.

**ART UNION OF LONDON.**—The ANNUAL GENERAL MEETING to receive the Council's Report, and to distribute the amount subscribed for the purchase of Works of Art, will be held at the Theatre Royal, Haymarket, (by the kind permission of J. B. Buckstone, Esq.,) on Tuesday, 29th instant, at Eleven for Twelve o'clock. The Right Hon. Lord MONTAGUE, President, in the Chair. The Receipt for the current year will procure admittance for Members and friends.  
GEORGE GODWIN, } Hon. Secs.  
LEWIS POOCK, }

44, West Strand, April.

**CRYSTAL PALACE.—TO ARTISTS.**—In reply to the numerous inquiries relative to the PICTURE GALLERY, which have been received from artists and others during its absence in France and Belgium, Mr. Mayford begs to announce that full particulars will be immediately issued.  
Crystal Palace, April 14, 1856.

**CRYSTAL PALACE.—CERAMIC COURT.**—The Directors beg to announce that an Exhibition illustrating the Art of Pottery is in course of formation, under the superintendence of Mr. Thomas Batten, F.S.A., under the superintendence of the Building. The Exhibition will include:—1. Specimens of the various kinds of Pottery and Porcelain, from the earliest times. 2. Specimens of the manufactures of the present day, both English and Foreign, including those for which medals were awarded at the Paris Exhibition, as well as other important works executed expressly for this occasion. Offers of the loan of specimens for the art-collection, and applications for space in the manufacturing address, to be addressed to the Secretary, by whom full particulars will be communicated.  
It is intended to open the Ceramic Court early in the season.  
By order,  
G. GROVE, Secretary.

**PASSPORTS AND HANDBOOKS FOR TRAVELLERS.**—EDWARD STANFORD obtains Foreign Office Passports on receipt of the necessary Letter of Application from any London or Provincial Banker, &c. &c.; mounts them in neat Morocco or roan cases, and procures the requisite visas. Obtaining Passport and each Visa, is; mounting Passport in Morocco case, with pencil and pocket, 4s. 6d.; in roan, 3s. 6d. He has for sale the very best Maps, whether published in England, on the Continent, or in the United States of America; also Murray's and Black's Guide Books to all parts of the Continent and the British Isles.  
London: Edward Stanford, 6, Charing Cross, whose Circular Letter relating to Passports can be had on application, or per post for one stamp.

SALES BY AUCTION.

ILLUSTRATED BOOKS, AMERICAN LITERATURE, &c.

**MR. L. A. LEWIS** will Sell by Auction at his House, 125, Fleet Street, on FRIDAY, May 2nd, and SATURDAY, May 3rd.—Johnstone's Physical Atlas; King's Manuscript Antiqua, 4 vols.; Nash's Old English Mansions, 4 vols.; Cooper's Cattle, 24 plates, in 2 vols.; Bodley's edition; Maitland's History of London, 2 vols.; Dodd's Commentary on the Bible, 2 vols.; Poole's Annotations, 2 vols.; Gregori's Magni Opera, 6 vols. in 2; Mantion on the CXIX Psalm; Baxter's Works, 4 vols.; Beattie's Sceneries of Ireland, Scotland, and Switzerland, &c.; Finden's Ports and Harbours of Great Britain, 2 vols.; Gems of European Art, 2 vols.; Hall's Ireland, 3 vols.; Harrison's Novelist's Magazine, 23 vols.; Schiller's Works, 10 vols.; Spier's English and French Dictionary, 14 copies; Barnard on Landscape Painting, 12 copies; and a large assortment of American publications.

**ROBERTS'S DESTRUCTION OF JERUSALEM.** FINE ENGRAVINGS, &c.  
**MR. L. A. LEWIS** will Sell at his House, 125, Fleet Street, on THURSDAY and FRIDAY evenings, May 8th and 9th.—360 Impressions of David Roberts's grand work, The Destruction of Jerusalem, in prints, proofs, and colours; 12 Bolton Abbey, large paper, 6 Bolton Abbey, coloured; 60 Random Sheet, India, before letters, and stamped; Return from Hawking, first state, India proof, only 12 taken; The Queen receiving the sacrament, first state, India proof, only 60 taken; and a large assortment of Miscellaneous Engravings.

LIBRARY OF A DISTINGUISHED NATURALIST AND CLASSICAL

**MESSRS. S. LEIGH SOTHEBY & JOHN WILKINSON,** Auctioneers of Literary Property and Works illustrative of the Fine Arts, will Sell by Auction, at their House, 3, Wellington Street, Strand, on Tuesday, the 29th day of April, 1856, at One o'clock precisely, the MISCELLANEOUS LIBRARY of a Distinguished Naturalist and Classical Scholar, comprising Classical and Antiquarian Books; Fine Works on Natural History, including Holbrook's North American Herpetology, and Le Vaillant, Histoire Naturelle des Oiseaux, a noble production in 12 volumes, on large paper. May be Viewed Two Days previous, and Catalogues had: if in the country, on receipt of two stamps.

MISCELLANEOUS AND NUMISMATIC LIBRARY OF THE LATE MR. JOHN DOWDALL, ALSO SOME ETRUSCAN VASES, AND MISCELLANEOUS ARTICLES.

**MESSRS. S. LEIGH SOTHEBY & JOHN WILKINSON,** Auctioneers of Literary Property and Works illustrative of the Fine Arts, will Sell by Auction, at their House, 3, Wellington Street, Strand, on WEDNESDAY, April 30th, 1856, at One o'clock precisely, the MISCELLANEOUS LIBRARY of the late Mr. John Dowdall, also his valuable Collection of Numismatic Books, Etruscan Pottery, including a Panathenæan Vase, being one of the Prizes at the Olympic Games, a collection of Admirable Casts, in sulphur, of the Series of Roman large Brass Cabinets, and Miscellaneous Articles.  
May be viewed Two Days previous, and Catalogues had, if in the Country, on receipt of two Stamps.

VALUABLE ASSEMBLAGE OF ANCIENT, MEDIEVAL, AND MODERN WORKS OF ART, ORNAMENTS, GEMS, AND MISCELLANEOUS ARTICLES.

**MESSRS. S. LEIGH SOTHEBY & JOHN WILKINSON,** Auctioneers of Literary Property and Works illustrative of the Fine Arts, will Sell by Auction, at their House, 3, Wellington Street, Strand, on FRIDAY, the 2nd of May, 1856, at one o'clock precisely, a Valuable Assemblage of Works of ANCIENT, MEDIEVAL, AND MODERN ART, including the Collection of the late Mr. William Webb, D.D., F.R.S., Master of Clare Hall, Cambridge; comprising some beautiful specimens of Ornamental China, Limoges Enamels, of high quality, Fine Plates in Raffaele Ware, enriched with metallic tints, Figures and Dishes in Faïence, of fine quality, groups of Figures by Clodion, a fine Ivory Casket of the Renaissance period, an important Antique Figure of a Roman emperor, in ivory, of the highest rarity, two beautiful large Goblets, in onyx, and many other interesting objects of high quality, illustrative of art and vertu.  
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VALUABLE COLLECTION OF BOOKS IN ALL CLASSES OF LITERATURE.

**MESSRS. S. LEIGH SOTHEBY & JOHN WILKINSON,** Auctioneers of Literary Property and Works connected with the Fine Arts, will Sell by Auction, at their House, 3, Wellington Street, Strand, on SATURDAY, the 3rd day of May, and three following days, at One o'clock precisely, A Valuable Collection of BOOKS, in all classes of Literature. Catalogues are nearly ready.

VALUABLE SCIENTIFIC AND MISCELLANEOUS LIBRARY OF A GENTLEMAN.

**MESSRS. S. LEIGH SOTHEBY & JOHN WILKINSON,** Auctioneers of Literary Property and Works illustrative of the Fine Arts, will Sell by Auction, at their House, 3, Wellington Street, Strand, on THURSDAY, the 5th day of May, 1856, and following day, at One o'clock precisely, the VALUABLE SCIENTIFIC AND MISCELLANEOUS LIBRARY of a Gentleman, comprising a complete copy of the important work of Agassiz, Recherches sur les Poissons Fossiles, Goldfuss's Petrifactiones Germaniæ; D'Orbigny, Paléontologie Française, 10 vols.; and many other Works in the Different Languages, illustrative of the Science of Geology; the Valuable Publications of the Geographical, Geological, Wernerian, and Palaeontographical Societies; together with many other Valuable Books, Illustrative of Art, Science, and Literature; also, some of the best Topographical, Geological, and General Maps and Charts of the different countries of Europe. May be Viewed Two Days previous, and Catalogues had: if in the Country, on receipt of two Stamps.

**PALL MALL.—THE FOXLEY PICTURES.**

—Messrs. FOSTER and SON having sold the Estate, are directed by Sir Robert Price, Bart., M.P., to Sell by Auction, at the Gallery, 54, Pall Mall, on WEDNESDAY, 11th of June, the FOXLEY COLLECTION of PICTURES, including fourteen fine works which were exhibited at the British Institution, in the years 1837, 1838, 1839, and 1846—viz., the Battle between Alexander and Porus, an important work by N. Berghem, and other pictures by the same master; Portrait of Old Parr, by Rubens; two Landscapes, by Ruysdael; Storm at Sea, V. Vanderveelde; Landscape by K. Du Jardin; Portraits of the Grande Duc d'Orléans, and the Brother of Philip IV., of Spain, by Velasquez; a Pair of Small Landscapes, Rembrandt; Head of a Monk, Titian; a Pair, by P. Della Vecchia; and Holy Family, Campidoglio; and Specimens of—  
ZUCCHARELLI. CLAUDE. PARMIGIANO.  
SCUDERONE. ORIZONTE.  
PANINI. BOTH.  
POUSSIN. K. A. DEL SARTO.  
S. ROSA. SIR G. BEAUMONT.  
MOLA.

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PICTURES AND WATER-COLOUR DRAWINGS OF THE FINE CLASS.

**MESSRS. FOSTER and SON** are directed to Sell by Auction, at the Gallery, 54, Pall Mall, on WEDNESDAY, April 30th, and THURSDAY, May 1st, at One o'clock each day, a choice and valuable Collection of WATER-COLOUR DRAWINGS and PICTURES of the English School, selected with much judgment and great knowledge of art by an amateur resident in the north. The drawings, which will be sold on Wednesday, April 30th, include high quality specimens of—

BARRETT	POOLE, A.R.A.
CATTERMOLE	CHAS. LANDSEER, A.R.A.
D. COX	D. MACLISE, R.A.
CALLCOTT	TURNER, R.A.
CHALON	PICKERSGILL, A.R.A.
CORREBOLD	DAVID ROBERTS, R.A.
CALLOW	FREDERICK TAYLOR
CHRISTALL	MULLER
FROST, A.R.A.	HENRY WILLIAMS
GOODALL, A.R.A.	REDGRAVE, R.A.
EVANS	SIR D. WILKIE
FRANK STONE, A.R.A.	JOHN LINNELL
STANFELD, R.A.	J. D. HARDING.
CHAMBERS	

The Pictures will be sold on Thursday, May 1st, including an important work by Greville, R.A., exhibited at the Royal Academy, 1854; several by Etty, R.A., and Danby, A.R.A.; a large and valuable example, an English Homestead, by Crome, from Mr. Carpenter's Collection; the large work by Stothard, from the Decamerone, and truly fine pictures by—

HERBERT, R.A.	WEBSTER, R.A.
LANCE	MARTIN
MULLER	LESLIE, R.A.
POOLE	CALLCOTT, R.A.
FRITH, R.A.	SIR C. EASTLAKE, P.R.A.
S. COOPER, A.R.A.	DANBY.

And of many other distinguished masters of the British School. Public view two days prior.

IN CHANCERY.—COLLECTION OF ANCIENT PICTURES, REMOVED FROM CHELTENHAM.

**MESSRS FOSTER and SON** will (under an order of the Vice-Chancellor) Sell by Auction, at the Gallery, 54, Pall Mall, on WEDNESDAY, May 14, at 1. a COLLECTION of about 49 PICTURES, including 2 fine examples of Mieris, and specimens of—

WOUVERMANS.	MOUCHERON.
PAALMEDES.	CUTP.
WILSON.	DOMENICHINO.
MORLAND.	ROOS.
LEWINS.	TEBBS.
DOLCE.	DE HOOGL.

To which will be added the following fine works, the property of a clergyman: An upright Landscape, by J. and A. Booth; a Landscape, J. Ruysdael; Shipping piece, Backhuysen; Landscape, Pynaer, exhibited at the British Institution; a Landscape, A. Cypri, from Dr. Fletcher's Collection, mentioned by Smith; a Landscape and Figures, by N. Berghem; and other excellent pictures. On view two days prior, and catalogues had of Messrs. Foster, 54, Pall Mall.

IMPORTANT DRAWINGS BY TURNER, ALSO AN UNIQUE COLLECTION OF ENGRAVINGS FROM HIS WORKS, AND SOME VERY CHOICE ENGLISH PICTURES AND DRAWINGS, THE PROPERTY OF JOHN DILLON, Esq., REMOVING FROM HIS RESIDENCE AT CROFTON.

**MESSRS FOSTER and SON** have received Instructions to Sell by Auction, at the Gallery, 54, Pall Mall, on SATURDAY, 7th June, at One o'clock, DRAWINGS by TURNER, comprising some of his most coveted and precious productions, including The Junction of the Greta and Tees, engraved by J. Pyramide; The Pyramids of Nazareth, engraved in Finden's Bible Illustrations; Old London Bridge, engraved by Goodall; Florence, engraved in Hakewell's Italy; Plymouth, with effect of a Rainbow, engraved by Lupton; Saumur and Nantes, each engraved in Turner's Pictures; Livestock on the Conian, by Sir John Pilkington's collection; The Hospice of St. Bernard, with Pencil Sketches by Landen and Stothard. The Engravings are in matches condition, and include, it is believed, a complete collection of the Works of this great Artist, in the very earliest states of the plates, with variations, touched proofs, etchings, &c. (The series of England and Wales, the Southern Coast, the Yorkshire, Provincial Antiquities, &c., are of unrivalled beauty.) Also a few fine English Pictures by Etty, Frank Stone, Sydney Cooper, Solomon, Holland, &c. May be publicly viewed two days prior, when Catalogues may be had of Messrs. FOSTER and SON, 54, Pall Mall.

ITALIAN AND DUTCH PICTURES OF GREAT IMPORTANCE.

**MESSRS. FOSTER and SON** are directed to Sell by Auction, at the Gallery, 54, Pall Mall, on WEDNESDAY, May 7th, at One o'clock, a COLLECTION of ITALIAN, SPANISH, DUTCH, and FLEMISH PICTURES, of the highest quality, formed during past years with mature judgment from celebrated galleries and cabinets. Among many deserving of particular remembrance may be named—Jupiter and Antiope, by Van Dyck, and several other important works from the Earl of Coventry's collection; a Landscape and Figures by Philip Wouvermans; Holy Family, Parmegiano; and a Lion Hunt, by Rubens, from the collection of Sir Thomas Baring; Portrait of Rubens Wife and Child, by Rubens, from Lord Somerville's collection; a Landscape, Waterloo; a fine Mezz, from Mr. Lake's Cabinet; a Landscape and Waterfall, by Ruysdael; Holy Family, Albert del Sarto; Burgomaster and his Lady, by Terburg; and numerous specimens of the following great masters—

MURILLO.	CUYD.
GIORGIONE.	F. MEERIS.
A. DEL SARTO.	VANDERNEER.
PARMEGIANO.	BACKHUYSEN.
V. VANDERVELDE.	ROTE.
A. VAN DYCKE.	SCHAL.
WOUVERMANS.	WATKINS.
EGLOM VANDERNEER.	R. WILSON.

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In a few days.

**THE REVIEWERS REVIEWED.** Remarks on some Criticisms in the "Guardian," on the Notes to the "Ethics" of Aristotle. By the Rev. W. E. JELF, B.D. Oxford, and 37, Strand, London: J. H. and J. Parker.

Will be published on June 1, 1856, the First Number of **A PLAIN COMMENTARY ON THE BOOK OF PSALMS** (Prayer-book Version). To be issued in Monthly Parts, price 1s. each, and to be completed in Two Volumes, fcap. 8vo. J. H. and J. Parker, Oxford, and 37, Strand, London.

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## THE CAMDEN SOCIETY for the PUBLICATION OF EARLY HISTORICAL AND LITERARY REMAINS.

THE ANNUAL GENERAL MEETING will be held at the Freemasons' Tavern, Great Queen Street, Lincoln's Inn Fields, on Friday, May 2nd, at Four o'clock.

WILLIAM J. THOMS,

Secretary.

The following are the Publications of the Society for the Year commencing May 1, 1855:

1. **CHARLES I. in 1646.** Letters of King Charles the First to Queen Henrietta Maria. Now first printed from a MS. in the possession of Joseph C. Witton, Esq. Edited by JOHN BRUCE, Esq., Director Camd. Soc.

2. **AN ENGLISH CHRONICLE** of the Reigns of Richard II., Henry IV., Henry V., and Henry VI., written before the Year 1471. Edited by the Rev. JOHN SILVESTER DAVIES, M.A., of Pembroke College, Oxford.

[In a few days.]

3. **EXTENT OF THE ESTATES OF THE HOSPITALERS IN ENGLAND.** Taken under the direction of Prior Philip de Thame, A.D. 1338: from the Original in the Public Library at Malta. Edited by the Rev. LAMBERT B. LARKING, M.A.

The Subscription to the Society is £1 per annum, payable in advance on the 1st of May in each Year. Application for Prospectuses, or Communications from Gentlemen desirous of becoming Members, may be addressed to the Secretary, or to MESSRS. NICHOLS, 25, Parliament Street, Westminster, by whom Subscriptions will be received.

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LONDON, SATURDAY, APRIL 26, 1856.

## REVIEWS.

*Modern Painters, Vol. IV.; containing Part V.: Of Mountain Beauty.* By John Ruskin, M.A. Smith, Elder, and Co.

THE merits, the peculiarities, the matter, and the manner of the author of 'Modern Painters,' have been too often discussed to admit of much re-consideration now. It is enough to say that in this fourth volume there is nothing to discourage his friends, though there may be much that will silence his detractors. Both faults and excellences have been repeated, and we must acknowledge with a preponderance of increase in favour of the latter. We should despair of art-teaching, sicken almost of the study itself, were we for ever doomed to listen to the musings in which the author has indulged in some portions of this volume; but we acknowledge with gratitude, at the same time, the more fully ascertained results of a close and diligent observation, the matured efforts of long-practised skill. The leading idea of this treatise, like the rest, it is almost needless to say, is in the main the exaltation, the almost deification of Turner. In this respect the writer plays his part too well; he handles his case a little too adroitly. We admire the skill with which the elaborate argument has been prepared, but we anticipate the result at a single glance; the conclusions are all foregone, the plot is too transparent. How often does the mere play of the rhetorician amuse us with a sense of brilliancy, but disappoint us in the shallowness of the substance!—how often do we not feel that the writer's fancies are eminently of that transient description, that he could have written as well on the other side of the question! We are surprised, in fact, that he does not take the other side; we are confident that he either has done so already, or must shortly do so; and a hopeless incredulity, uncertainty, vagueness, is the only effect of so much outpouring of speculation, so much nicety of expression, so much gorgeousness of language. Another feature of this volume, besides its "remoteness" from ordinary feeling, is the decided lay-sermonizing of the author. Almost every chapter is wound up with a text from the Psalms or Ezekiel, of most edifying appropriateness to the matter under discussion, but brought in with a dexterous patness, like the oratorical feats of a favourite pulpit orator, rather than the thoughtful wisdom of a Wordsworth or a Coleridge—writers to whom the author is, on the whole, most nearly allied.

Having said this, however, we have said the worst; and, on the other hand, we firmly believe that the aspects of mountains have never been by any writer, or by any artist, so thoroughly investigated, or so happily illustrated as to their elementary forms, as by Mr. Ruskin. No one, we think, can read the work without feeling, what the author himself has anticipated us by saying in one of the appendices, that he has not gone into the subject with any great geologic depth of investigation. But he has furnished one answer to this—viz., that it is with the aspects of things that painters have to do, rather than with their substances, with the impressions they make on the senses, rather than what can be learnt and known of them by reasoning. Too much geology, like anatomy, may blind the artist to the true ultimate results of form,

when rounded into completeness, modified by time, enriched by colour, and animated by life. Another view of the case may very fairly be presented, which is this,—that enough has been done by way of suggestion to send the artist to the study of "rocks," in the geologic sense, for artistic purposes. Henceforward, no landscape painter will venture to draw a mountain without consideration of its stratal formation, any more than he would attempt to draw a tree without its distinctive foliage, or an animal without its appropriate muscles. This has been said and felt before, but never so forcibly as now. Setting aside the perpetual refrain of the Turner adulation, Mr. Ruskin, by his own drawings, and by his illustrations from others, has shown that this element can never again be neglected. Introductory to this main subject, however, several minor matters of great interest have been discussed. The chapter with which the book opens, on 'The Turnerian Picturesque'—so called, because Turner, as in everything else, is the only true type of perfection in the picturesque—contains some very striking truths, some strangely-extravagant sentiment, much beautiful writing, and curious petulant obijuration. Strange that one whose sympathies lie so close to those of the majority of his readers should for ever rejoice to find himself in direct antipathy to them. Take the following description of Calais old church tower:—

"I cannot find words to express the intense pleasure I have always in first finding myself, after some prolonged stay in England, at the foot of the old tower of Calais church. The large neglect, the noble unsightliness of it; the record of its years written so visibly, yet without sign of weakness or decay; its stern wasteness and gloom, eaten away by the Channel winds, and overgrown with the bitter sea-grasses; its slates and tiles all shaken and rent, and yet not falling; its desert of brickwork full of bolts, and holes, and ugly fissures, and yet strong, like a bare brown rock; its carelessness of what any one thinks or feels about it, putting forth no claim, having no beauty nor desirableness, pride nor grace; yet neither asking for pity; not, as ruins are, useless and piteous, feebly or fondly garrulous of better days; but useful still, going through its own daily work,—as some old fisherman beaten grey by storm, yet drawing his daily nets: so it stands, with no complaint about its past youth, in blanched and meagre massiveness and serviceableness, gathering human souls together underneath it; the sound of its bells for prayer still rolling through its rents; and the grey peak of it seen far across the sea, principal of the three that rise above the waste of surly sand and hillocked shore,—the lighthouse for life, and the belfry for labour, and this for patience and praise."

Every reader will sympathize with this—even the vulgar admirers of the "lower picturesque;" every one of that much-maligned class, down to the students of the "blottesque," will agree in abhorring the "small genteel house," and the "trim spikiness and spruceness" of suburban villas. But in the same chapter our ingenious guide launches into an attack of Stanfield's Mill, which is at least as venerably picturesque as any ruin needs to be, and sneers at the artist of the "lower picturesque" for admiring fallen cottages and mouldering castles. But is there nothing in a fallen cottage or a mouldering castle to excite to the full as lively and strong a human sentiment as Calais church-tower? If so, what is the argument worth? and why is the reader thus petted and piqued alternately, except on the most obvious principles of crafty authorship? Moreover, in the comparison between

Stanfield's Mill and Turner's, at p. 8, there is a gross injustice done, perhaps unconsciously, to the former. It is stated to be the nature of mills to be vibratory, and therefore it is in no wise good for the mill to appropriate to itself (as Stanfield's does) the nature of chalk cliffs. But what is the fact? Why, that in Stanfield's mill, the *roof only* turns, carrying the sails with it, so that the walls may be as much like chalk-cliffs as possible, without detracting from their merits.

In the chapter on Turnerian Topography, we have a very remarkable admission—viz., that Turner's sketch of the Pass of Faudo (beautifully etched by the author) is essentially altered from the true simple features of the Pass as sketched by Mr. Ruskin himself. Turner himself, it is boldly confessed, has altered the whole scale, has cut away trees, raised a rock 400 or 500 feet high to the height of a thousand feet, put in three or four ranges of mountains instead of one, felled other trees, altered the bridge, the bank—in short, almost every feature of the scene—and these proceedings are justified by the admirer and eulogist of the Pre-Raphaelites, on the ground,—1. That the spectator, from having approached the spot through one of the grandest ravines in the Alps, has his sensations strongly aroused; and any bare topographical delineation would be incapable of exciting in his mind the feelings which would be caused by the facts themselves. 2. That the changes came into Turner's head involuntarily, as an imperative dream, which made him put them in. And 3 (and finally), That Turner made the changes, and therefore they were rightly made. This is, without exaggeration, a fair statement of Mr. Ruskin's reasoning, and it does appear to be some of the grossest special pleading we ever read in our lives. True it is he warns his readers that they are not to make such changes, unless they are men of genius, unless the dreams come to them imperatively. But where is the motive of all this? Is it simply to hoist Turner up to an unapproachable shrine, of which Mr. Ruskin is to be the sole hierophant? or simply to dazzle and amuse? or does Mr. Ruskin believe that these are really the phases under which many-sided Truth sometimes condescends to reveal herself?

In another chapter, On Turnerian Light, the following scales, illustrative of the light of Rembrandt, P. Veronese, and Turner, are given, as compared with that of nature.

"Suppose the utmost light you wish to imitate is that of serene, feebly-lighted clouds in ordinary sky (not sun or stars, which it is, of course, impossible deceptively to imitate in painting by any artifice). Then, suppose the degrees of shadow between those clouds and Nature's utmost darkness accurately measured, and divided into a hundred degrees (darkness being zero). Next we measure our own scale, calling our utmost possible black zero; and we shall be able to keep parallel with Nature, perhaps up to as far as her 40 degrees; all above that being whiter than our white paper. Well, with our power of contrast between zero and 40, we have to imitate her contrasts between zero and 100. Now, if we want true contrasts, we can first set our 40 to represent her 100, our 20 for her 80, and our zero for her 60; every thing below her 60 being lost in blackness. This, is, with certain modifications, Rembrandt's system. Or, secondly, we can put zero for her zero, 20 for her 20, and 40 for her 40; everything above 40 being lost in whiteness. This is, with certain modifications, Paul Veronese's system. Or, finally, we can put our zero for her zero, and our 40 for her 100; our 20 for her 50, our 30 for her 75, and

our 10 for her 25, proportioning the intermediate contrasts accordingly. This is, with certain modifications, Turner's system; the modifications, in each case, being the adoption, to a certain extent, of either of the other systems."

The results of this tabular statement are such as might be expected if a series of measurements were made; we see no reason to doubt their truth; but the author has wholly omitted to state by what process he has measured the light, and therefore excludes from the reader all power of verifying his statements in this respect. A little further on, the writer again insists, as he has already done in the 'Stones of Venice,' upon the "sacredness of colour," as shown,—1, from natural objects; and 2, from the scriptures. Each of which sources of illustration affords him, as he himself admits, examples directly to the contrary of "sacredness," inasmuch as some of the most poisonous serpents, flowers, minerals, are endowed with the brightest hues, and scarlet is expressly used by the prophet to illustrate the stain of sin. These instances, however, any more than the robe of the mystic Babylon herself, are not allowed to stand one moment in the path of a favourite theory. Yet the conclusion of the chapter, which embraces the art view of the subject, embodies truth which no one will question, and the weight of which instantly asserts itself.

"Expression of the most subtle kind can be often reached by the slight studies of caricaturists; sometimes elaborated by the toils of the dull, and sometimes by the sentiment of the feeble; but to colour well requires real talent and earnest study, and to colour perfectly is the rarest and most precious power an artist can possess. Every other gift may be erroneously cultivated, but this will guide to all healthy, natural, and forcible truth; the student may be led into folly by philosophers, and into falsehood by purists; but he is always safe, if he holds the hand of a colourist."

Equally unexceptionable is the following statement, though coming at the close of a chapter in the course of which we are told, with a solemnity which the partial and qualified truths of the statements little deserve, that "We never see anything clearly," and that "EXCELLENCE of the highest kind, without obscurity, cannot exist."

"It will now, I hope, be understood how easy it is for dull artists to mistake the mystery of great masters for carelessness, and their subtle concealment of intention for want of intention. For one person who can perceive the delicacy, invention, and veracity of Tintoret or Reynolds, there are thousands who can perceive the dash of the brush and the confusion of the colour. They suppose that the merit consists in dash and confusion, and that they may easily rival Reynolds by being unintelligible, and Tintoret by being impetuous. But I assure them, very seriously, that obscurity is not always admirable, nor impetuosity always right; that disorder does not necessarily imply discretion, nor haste, security. It is sometimes difficult to understand the words of a deep thinker; but it is equally difficult to understand an idiot; and young students will find it, on the whole, the best thing they can do to strive to be clear; not affectedly clear, but manfully and firmly. Mean something, and say something, whenever you touch canvass; yield neither to the affection of precision nor of speed, and trust to time, and your honest labour, to invest your work gradually, in such measure and kind as your genius can reach, with the tenderness that comes of love, and the mystery that comes of power."

Such are in the main the subjects which precede the investigation of 'Mountain Beauty,' the title which the frontispiece of this volume bears, a subject which, as we have

said, with the qualifications and deductions which we think every reader must draw for himself, is yet, so far as we remember, one of the most complete, the most instructive, and the most happily illustrated themes which the author has ever yet attempted to reduce from his own elaborate observations, and from the pages of *savans* like De Saussure and Forbes, to the popular and elementary view of the subject. The discussion is carried on through a long series of chapters, explained by drawings of the most elaborate and refined description, and filled with a variety of ingenious thoughts and a profusion of eloquent language, of which extracts give a very superficial idea. But after long pages of enlightened investigation, where the sense of novelty is such as can spring only from the suggestions of original thought, the author again provokes the incredulity of his reader by presenting him with a splendid etching from Turner, which he names the 'Crests of the Slaty Crystallines' (37), followed by a dissertation, in which he undertakes to prove that Turner, in this grand composition, wished to illustrate a series of mountain laws, which the author proceeds scientifically to enumerate. We might as well conclude that in his 'Eddystone Lighthouse' Turner was giving a pictorial development of the theory of "Tides and Waves." The truth must be obvious to all, that Turner generalized, idealized (call it what you will), the various forms he saw, with wonderful penetration and truth of observation; but that he painted mysteriously more truth than he understood, that his works are illustrations of laws of which he was ignorant, is the point at which Mr. Ruskin and his readers must inevitably part company. To what conclusion does Mr. Ruskin wish to lead us? That Turner was divinely inspired to paint truths of nature for the information of his species, which he himself knew not? If so, he must rank in higher company than that of the saintly Angelico, in more majestic honour than the lordly Rubens, with more universal intellects than the all-informed Titian, with mightier spirits than the terrible Michael Angelo, with the apostles and prophets of the earth, whose communion has been direct with the Most High, and their mission express from the throne of God. To readers of our age, after every counterpoise has been thrown into the scale which can fairly meet the effects of proximity of time and familiarity of intercourse, of every-day conversation and speculation—such a view cannot but be treated as blind enthusiasm, exhibiting, if not ridiculous, somewhat of a profane character. Let us, then, rejecting for the hundredth time Mr. Ruskin's extravagant conclusions, accept with thankfulness the varied and exquisite illustration he has brought to bear upon his subject, the value of which, as we have already said, artists above all men should best know how to appreciate.

With the following extract, which needs no recommendation of ours, we conclude our notice, necessarily hasty, of this, in many respects, admirable volume.

"Is not this a strange type, in the very heart and height of these mysterious Alps—these wrinkled hills in their snowy, cold, grey-haired old age, at first so silent, then, as we keep quiet at their feet, muttering and whispering to us garrulously, in broken and dreaming fits, as it were, about their childhood—is it not a strange type of the things which 'out of weakness are made strong?' If one of those little flakes of mica-sand, hurried in tremulous spangling along the bottom of the ancient river, too light to sink, too faint to float, almost too small for sight, could have had a mind given

to it as it was at last borne down with its kindred dust into the abysses of the stream, and laid, (would it not have thought?) for a hopeless eternity, in the dark ooze, the most despised, forgotten, and feeble of all earth's atoms; incapable of any use or change; not fit, down there in the diluvial darkness, so much as to help an earth-wasp to build its nest, or feed the first fibre of a lichen;—what would it have thought, had it been told that one day, knitted into a strength as of imperishable iron, rustless by the air, infusible by the flame, out of the substance of it, with its fellows, the axe of God should hew that Alpine tower; that against it—poor, helpless, mica flake!—the wild north winds should rage in vain; beneath it—low-fallen mica flake!—the snowy hills should lie bowed like flocks of sheep, and the kingdoms of the earth fade away in unregarded blue; and around it—weak, wave-drifted mica flake!—the great war of the firmament should burst in thunder, and yet stir it not; and the fiery arrows and angry meteors of the night fall blunted back from it into the air; and all the stars in the clear heaven should light, one by one as they rose, new crescents upon the points of snow that fringed its abiding-place on the imperishable spire?"

*Jacob Omnium on Military Education.*  
Bradbury and Evans.

*The Military Organization and Administration of France.* By Captain Thomas James Thackeray. Vol. I. Newby.  
*Handbook to the Naval and Military Resources of the Principal European Nations.* By Lascelles Wraxall, Assistant-Commissary, Field Train, Turkish Contingent. W. and K. Chambers.

It is understood on all hands that a return of peace will not bring any immediate reduction of our military establishments. But whether the number of forces be diminished or not, the necessity is admitted for an increase of their efficiency, so far as the education of the officers, the training of the soldiers, and the system of administration are concerned. The experience of the war has revealed much lamentable deficiency in all these respects, and the only danger is, that things may be allowed to settle down into their old state of routine and weakness when the pressure of outward circumstances is removed.

It will be now the duty of the press, as the expositor of public opinion, to keep the subject of army reform before the inert and unwilling authorities. The works whose titles are at the head of this article contain ample materials for the information of those who may have occasion to deal with the question in all its bearings. The letters of Jacob Omnium, reprinted from 'The Times,' ably discuss the subject of military education, pointing out where it is at present defective, and suggesting means for its improvement. The author's statements are strengthened by some important documents in an appendix, including Sir Howard Douglas's Report on the Military Institutions of Europe and the United States of America. Mr. Thackeray's work presents a detailed account of the military organization and administration of France, derived from official and other authentic sources of information. Mr. Wraxall's volume contains a statistical summary of the naval and military resources of the principal European nations, as well as of our own country. It is scarcely within our province to do more than announce the appearance of these works. They make no pretension to literary merit, and their value chiefly consists in the correctness and



authenticity of the statements contained in them. The letters of Jacob Omnium are addressed chiefly to non-professional readers, and cannot fail to be useful in strengthening public opinion in the direction of army reform. It is amusing, but at the same time humiliating, to contrast with the requirements demanded for employment in the *Etat-major* of France, those which suffice for staff appointments in the British army, as described by Jacob Omnium, who gives a case in point. He had previously presented a summary of the studies at the French military colleges, and of the subjects on which candidates for the staff of the French army have to undergo a searching examination.

"The corps d'Etat-major consists of 100 lieutenants (who are attached to various regiments of infantry, cavalry, and artillery), 300 captains, 100 chefs d'escadron (or majors), 30 lieutenant-colonels, and 30 colonels; so that, without counting the junior rank, here is always in France an effective body of 460 officers who have received the most finished military education it is possible to attain in the world, and who are always ready to fill up vacancies in the higher departments, or to form a staff for an army taking the field.

"Is there any difference, O my countrymen, and what difference, between this system and the system of the English service! Amongst my friends on this side the Channel, I can also number a staff officer, whom I have known some years. A better fellow or more honourable man than Charley Benson does not exist; but what there is in him to make a staff officer out of I never could imagine. He entered the service about five years ago, and, having an uncle a general officer in command of an Irish district, was made aide-de-camp to that relative when he had done two years' duty with his regiment. The war in the Crimea broke out, and his uncle having good interest at the Horse Guards, got Charley named a deputy-assistant quartermaster-general with the army. What the duties of the appointment may be, I don't exactly know, and I am very certain Charley himself does not. He writes me that he has a lot of paper-work and returns to make out; but that with a good sergeant for a clerk, he manages to make it all serene.

"Poor Charley! I can imagine how sorely puzzled he would be if left to his own resources with pen, ink, and paper. He can write a reasonably sensible letter when he likes, (it is not often that he does like,) but is decidedly eccentric in his orthography. As to the higher branches of mathematics, he knows nothing whatever of them. He can add up the various sums of money set down in the fly-leaves of his cheque book, and so tell whether he has overdrawn his account with Messrs. Cox, the army agents; but beyond this his capabilities for figures does not extend. Topography, fortification, military drawing, military history, and military statistics, he denounces—when they are mentioned in his presence—by the energetic monosyllable—rot! As to military manoeuvres on a grand scale, Charley says he got through his drill under the adjutant of his regiment, and what more would you have? Moreover, he is now on the staff, and having good interest, intends to remain there for some time; so what use, to him, would be any further drilling? When the war is over he is to join his uncle, an elderly gentleman, who, after having been thirty years on half-pay, was appointed not long ago to the command of an Irish district, and is now about to proceed out to India as commander-in-chief of an Indian Presidency, where he will reign supreme over a native army, of whose language he does not understand one word, in a country he has never so much as read of."

That England is more distinguished as a commercial and maritime than a military nation is perfectly true, but this is no reason

why the organization and administration of the army should not be as complete and efficient as they might be, and will be, as soon as the authorities are made to follow the dictates of experience and of common sense.

*The Works of John Marston. Reprinted from the Original Editions. With Notes, and some Account of his Life and Writings.* By J. O. Halliwell, F.R.S., F.S.A. 3 vols. John Russell Smith.

At the Rose on the Bankside, and the Blackfriars, in Queen Bess's days, and afterwards in the early time of James I., when the Mermaid in Bread-street witnessed the last of the "wit-combats" between the Spanish galleon and the English man-of-war, flourished John Marston, whose name is familiar to all readers, but whose writings are known to few. In this strange destiny of nominal glory and literary oblivion Marston is not alone. Dekker, Kyd, Field, Heywood, Chapman, Marlowe, Rowley, are amongst the lights by whose steady lustre we trace the course of the drama through that illustrious age, which reached its culminating point in Shakespeare, and became extinct in Shirley; yet who, except the special student of this kind of lore, knows anything about their plays? The tradition of their influence has survived their works; and, inseparably associated as they are with the history of English poetry, the genius which won their niches in the temple is for the most part taken upon trust by that miscellaneous aggregate, the "reading public." Dodsley's selection, meagre as a whole, is too bulky for general circulation. Shakespeare, Beaumont and Fletcher, Ben Jonson, Peele, Greene, Middleton, Webster, Massinger, and Ford, are preserved in their entirety, but the productions of nearly all the rest remain yet to be collected; nor can the cycle of our knowledge of the Elizabethan literature be completed until the whole round of the dramatists shall have been traversed by competent editors. In the meanwhile, every contribution to that most desirable end should be thankfully received; and it is with no slight satisfaction we learn, from the volumes before us, that Mr. Halliwell has found leisure, in the midst of his arduous but kindred labours upon Shakespeare, to gather together the scattered plays of Marston.

All the particulars that have come down to us concerning Marston might be packed into half-a-dozen lines; and any attempt to expand them into a biography would end in a romance similar to Godwin's 'Life of Chaucer,' and Knight's fantasia upon Shakespeare. Mr. Halliwell, therefore, has done well in strictly limiting himself to the two or three small facts which may be considered authentic; although even these are, to some extent, unavoidably conjectural. This is undoubtedly the proper course to pursue in the first collective edition of the works of an old poet—to keep closely to such evidence as may be reasonably depended upon, and to abstain rigidly from speculation. The edition may be thus at once accepted as a sound foundation for a future superstructure, should additional materials ever be discovered.

There seems to be sufficient ground for assuming that Marston was well born. Jonson, who satirized him under the character of *Crispinus* in the *Poetaster*, allows that he was a gentleman. He introduces him inquiring for his cousin *Cytheris*:—

"CHLOE. Is she your cousin, sir?"

CRISPINUS. Yes, in truth, forsooth, for want of a better. CHLOE. She is a gentlewoman.

CRISPINUS. Or else she should not be my cousin, I assure you.

CHLOE. Are you a gentleman born?

CRISPINUS. That I am, lady; you shall see mine arms, if I please you."

Wood says that he was a student at Oxford, where there were two of the same name; but, as Mr. Halliwell, we think conclusively, shows, he bestows the honour of having been the dramatist upon the wrong man. John Marston was the son of a counsellor of the Middle Temple, and was entered as a commoner, or fellow-commoner, of Brazenose College, Oxford, in 1591, and after completing his degree of Bachelor of Arts left the university. He married a daughter of the Rev. William Wilkes, chaplain to James I., and rector of St. Martin's, Wiltshire. We have an allusion to this connexion between the writer of plays and the preacher of sermons in Jonson's conversations with Drummond, when the London lion, retailing his green-room gossip for the amusement of his host, tells him that Marston wrote his father-in-law's preachings, and his father-in-law his comedies. This was merely a splenetic joke, meant, probably, to imply that Marston's comedies were dull and heavy; for Jonson could never have intended to convey an impression that they resembled the homilies of the pulpit in any other respect.

Marston was one of the writers in the pay of Henslowe, when Jonson, emerging from the Curtain, became a sharer in the Rose, and wrote the lost play of *Richard Crookback*. Shortly afterwards, when Ben went to the Globe with *Every Man in his Humour*, and acquired a reputation which excited the jealousy of his former associates, Marston and Dekker became his most formidable antagonists. Then arose those feuds which, probably, led to the duel in which Jonson killed Gabriel Spencer, and of which we possess some memorable records in the *Poetaster* and *Cynthia's Revels* of Jonson, and the *Satiromastix* of Dekker. There was no sparing of bitter ridicule and ignominious accusations on either side. Jonson was vain of his successes with women, and Marston exposed his habits on the stage. According to Jonson's account, this was the origin of the breach between them. Scurrility at last degenerated into personal quarrels, and on one occasion Jonson beat Marston, and disarmed him of his pistol. The exploit, whatever the provocation might have been, was not very creditable; for Jonson was a stalwart and bulky Hercules, weighing close upon twenty stone, while Marston, if the figure of *Crispinus* be a fair representation of him, was of a diminutive body mounted on feeble legs. Yet, notwithstanding these contests, the poets afterwards became excellent friends, and joint authors, with Chapman, of a comedy, for an offensive passage in which they were all imprisoned. Between Marston, Chapman, and Jonson there was a common point of sympathy in their classical attainments; and Marston testified his sincere admiration of Jonson in his dedication of the *Malcobent*, and a panegyric prefixed to *Sejanus*.

Marston, who appears by his will to have been in somewhat prosperous circumstances, died in 1634, and was buried in the Temple Church.

Eight plays, of which Marston was sole or part author, are all that have been recovered of his dramatic works, which, remembering how busily the literary retainers of the



theatre were occupied in his time, we may presume were much more numerous. To these are added an entertainment written for the Lord and Lady Huntingdon, and a pageant prepared for the occasion of the King of Denmark's visit to James I., in 1606, when the famous jousts took place in the tilt-yard of Greenwich, at which his Danish majesty pre-eminently distinguished himself by carrying off the ring four times. *Pygmalion*, the *Scourge of Villany*, the *Satires*, and a few verses, originally published in Chester's *Love's Martyr*, are also included in these volumes, which contain all the relics of Marston that have been hitherto discovered.

The plays exhibit unmistakable evidence of the hand of a practical writer for the stage. They are full of plot; the movement never flags; the paraphernalia and pomp of accessories, which formed so conspicuous a feature in the productions of the age, are carefully and even elaborately laid out; and the characters are strongly discriminated. The dialogue, occasionally rugged and abrupt, and frequently pedantic, always goes direct to the purpose of the scene; and the construction everywhere indicates that the main object kept in view throughout, is to sustain the interest of the audience by the rapid and uninterrupted progress of the incidents. Marston, in his introduction to *Parasitaster*, avows the principle upon which he wrote. "Comedies," he says, "are writ to be spoken; remember, the life of these things consists in action." His tragedies are governed by the same rule; and although the verse imposes a certain restraint upon the conduct of the story, it never interrupts its course. Every scene has its own event, and contributes essentially to the development and completeness of the whole.

In the character of his genius, Marston more nearly resembles Webster than any of his contemporaries. His most conspicuous excellence lies in his power of accumulating images of horror, and depicting emotions of terror and suffering. In the treatment of such subjects he commits the excesses common, in a greater or lesser degree, to all writers who have cultivated similar tendencies. His language sometimes becomes hyperbolic, and in the violence of his rage he occasionally breaks down the "thin partition" between the sublime and the ridiculous. But the final impression he leaves is that of great intellectual vigour and passionate energy. We have a striking example of the awe with which he invests a solemn tragic purpose in the *Prologue to Antonio's Revenge*, by which the audience are prepared for the ghastly circumstances that are to follow:—

"The rawish dank of clumsy winter ramps  
The fluent summer's vein; and drizzling sleet  
Chilleth the wan bleak cheek of the numbed earth,  
While snarling gusts nibble the juiceless leaves  
From the nak'd shuddering branch, and peels the skin  
From off the soft and delicate aspects.  
O now, methinks, a sullen tragic scene  
Would suit the time with pleasing congruence.  
May we be happy in our weak devour,  
And all part pleased in most wished content.  
But sweat of Hercules can ne'er begot  
So blest an issue. Therefore we proclaim,  
If any spirit breathes within this round,  
Un capable of weighty passion,  
(As from his birth being hugg'd in the arms,  
And nuzzled 'twixt the breasts of Happiness)  
Who winks and shuts his apprehension up  
From common sense of what men were, and are,  
Who would not know what men must be—let such  
Hurry anain from our black visaged shows:  
We shall affright their eyes. But if a breast  
Nailed to the earth with grief; if any heart,  
Pierced through with anguish, pant within this ring;

If there be any blood whose heat is choked  
And stifled with true sense of misery;  
If aught of these strains fill this concert up—  
They arrive most welcome. O that our power  
Could lucky or keep wing with our desires;  
That with unsoiled poize of style and sense  
We might weigh massy in judicious scale.  
Yet here's the prop that doth support our hopes:  
When our scenes falter, or invention halts,  
Your favour will give crutches to our faults."

Of another temper, but akin to it in force, is the address of *Sophonisba* to the senators of Carthage, when, upon her wedding night, the bridegroom is called away to defend the city against the rival king of Lydia, whose addresses *Sophonisba* had rejected:—

"My lords, 'tis most unusual such sad haps  
Of sudden horror should intrude 'mong beds  
Of soft and private loves; but strange events  
Excuse strange forms. O you that know our blood,  
Revenge if I do feign. I here protest,  
Though my lord leave his wife a very maid,  
Even this night, instead of my soft arms  
Clasping his well-strung limbs with glossed steel,  
What's safe to Carthage shall be sweet to me.  
I must not, nor am I once ignorant  
My choice of love hath given this sudden danger  
To yet strong Carthage: 'twas I lost the fight;  
My choice veiled Syphax, enraged Syphax struck,  
Arms fate; yet *Sophonisba* not repents.  
O we were gods if that we knew enemies!  
But let my lord leave Carthage, quit his virtue,  
I will let love him; yet must honour him.  
As still good subjects must bad princes. Lords,  
From the most ill-graced hymeneal bed  
That ever Juno frowned at, I entreat  
That you'll collect from our loose-formed speech  
This firm resolve: that no law appetite  
Of my sex's weakness can or shall overcome  
Due graceful service unto you and virtue.  
Witness, ye gods! I never until now  
Repined at my creation; now I wish  
I were no woman, that my arms might speak  
My heart to Carthage. But in vain; my tongue  
Swears I am woman still, I talk so long!"

Without any marked pretensions as a lyrical poet, there are scattered here and there through Marston's plays short passages of much sweetness and beauty. But he rarely sustains this vein at any length. Perhaps, upon the whole, the following is the prettiest and most graceful example of his merits in this way. It occurs in the Huntingdon entertainment, and is supposed to be spoken by *Cynthia*, at the close of the revel, dismissing the tired masquers and dancers to repose:—

"Now, pleasing, rest; for see the night,  
Wherein pale Cynthia claims her right,  
Is almost spent; the morning grows,  
The rose and violet she strows  
Upon the high celestial floor,  
'Gainst Phoebus rise from 's paramour.  
The fancies that my shades pursue,  
And bathe their feet in my cold dew,  
Now leave their ringlets and be quiet,  
Lest my brother's eye should spy it.  
Then now let every gracious star  
Avoid at sound of Phoebus' car;  
Into your proper place retire,  
With bosoms full of beauty's fire;  
Hence must slide the Queen of Floods,  
For day begins to gild the woods.  
Then whilst we sing, though you depart,  
I'll swear that here you leave your heart."

Mr. Halliwell has adopted the plan in these volumes of printing from the early editions exactly as he found them, making no changes except in the alteration of the vowels *i* and *j*, and *u* and *v*. This plan certainly possesses the advantage of presenting the reader with an accurate transcript of the originals; but the exercise of a wider discretion over the orthography would have facilitated the enjoyment of the modern reader, without interfering with the integrity of the text. As it is, however, the edition deserves well of the public. It is very carefully printed; and the annotations, although neither numerous nor extensive, supply ample explanations upon a variety of interesting points. If Mr. Halliwell had done no more than collect these plays he would have conferred a boon upon all lovers of our old dramatic poetry; but he has done much more in the editorial pains he has bestowed upon the work in detail. His pre-

face is terse, and conveys, without affectation or superfluity, all needful information. In this respect it exhibits a remarkable contrast to Mr. Dilke's collection of old plays, in which some of Marston's are included; a publication which we are surprised Mr. Halliwell should refer to as if it were an authority. Fortunately he has nowhere imitated Mr. Dilke's style, or followed in the track of his blunders. An editor who deploras the difficulty of ascertaining "by what co-operating circumstances the Elizabethan drama was enabled to spring, as it were without gradation, from the helplessness and immaturity of infancy, into the beauty and vigour of manhood;" and who thinks it necessary to announce that "whether the wreath be adjudged to the sun-like genius of Shakspeare individually, or some leaves of it distributed among the galaxy that illuminates the age, the splendour in which it is admitted to have at once burst through the gloom of ages, is equally deserving attention, &c.," is not a very safe guide on matters of criticism. To spring without gradation, and distribute leaves among a galaxy, are examples of fine writing which Mr. Halliwell judiciously eschews.

*Travels in Persia, Georgia and Koordistan, with Sketches of the Cossacks and the Caucasus, from the German of Dr. Moritz Wagner.* 3 vols. Hurst and Blackett.

THE English public must have a very insatiable craving for information as to the moral and military and industrial resources of Russia, and especially of its Caucasian provinces, if it has not had before now a sufficient number of books on the subject to satisfy its curiosity. Is there to be no end of the ingenuity and the research of our travellers, of late so considerably reinforced by newspaper correspondents and "voices from the ranks,"—by these who write while they run, and those who lay down the fire-lock or the match to take up the pencil or the pen? What a bold man he must be who would undertake to tell us anything new about the Crimea and the Caucasus!

The translator of Dr. Wagner's book, no doubt, had some such natural reflection in his mind when he fixed upon its English title; for, strange to say, though the whole of the first, and the greater part of the second volume treat of little else than the 'Cossacks and the Caucasus,' we find the subject pretty nearly shelved upon the title page. According to it we might fairly expect to be set down for a start on our travels as near to Teheran, as is possible, according to the requirements of geography. Let no one suppose, however, that he may therefore pass over these volumes as containing nothing that may be added to the superabundance of our recent information upon the topics to which they are devoted. Whoever does so, will not have to congratulate himself upon the results of his discrimination; for of the multitude of works on the subject which have issued from the press within the last two years, there is perhaps not one which an English reader, desiring for useful knowledge and entertaining reading on the questions to which we have alluded, could omit with less advantage to himself. We have here learning without pedantry; acute and close observation without the tedium of petty and uninteresting details; the reflections of a philosopher intermixed with the pleasant

stories and graphic sketches of an accomplished traveller; the gay railery and off-hand easiness of a cosmopolite, with all the national suavity and self-consciousness of a German who is convinced that he writes not only for amusement but for utility. It would be strange if such a writer could not tell us something interesting and useful, as to what he saw with his own eyes, even though a great many other witnesses have been beforehand to tell us their notions of the same things. Let it not, then, be imagined that our author is to be classed for one moment among the ephemeral writers whom a campaign or a siege calls into momentary life; nor yet that his book has anything to do with our recent operations in the East. In 1843—long before the war was even thought of—he was prosecuting his travels, it would appear, from the mere love of travelling. We may therefore feel secure that we shall be saved from another tiresome repetition of the same story which is being now for the thousandth time drawled over in Chelsea Hospital, where, as is most fit, it has found its last audience among our military invalids. It is indeed some comfort to be relieved from the interminable chatter of Babel with which the country has been afflicted for more than a year, about the want of forage for horses, the want of medicines for men, the want of masters for harbours, the want of something or somebody for everybody and everything. One thing is pretty certain, that a book is never wanted very long nowadays before it makes its appearance; and as a matter of course, now that the excitement of war has passed away—within a week or two after the certainty of peace—here is one, not written in a warlike spirit, or calculated for warlike times, but just such a one as people ought to read who desire to receive information untinged with the passion or the asperities of national hostility, and written rather with a regard to the reality and truth of things than to national jealousy or unreasoning prejudice.

Dr. Wagner commences his observations at Kerch—the scene of a triumph of the Allies—where he was staying in 1843. He describes it as a pleasant town, containing more than ten thousand inhabitants, and especially interesting on account of its antiquities, which, we deplore to remember, were sadly handled by some of the victorious troops in its recent capture. Kerch is separated from the Cossack town of Taman, and the territory of the Black-Sea or Kouban Cossacks, by a narrow strait, which a vessel in a favourable wind may cross in an hour. The Western Caucasus and the Pontian coast, from the mouth of the Kouban to that of the Rion, is inhabited by highland tribes, which are generally known under the one common name of Circassians, but which in reality present decided differences of language if not of race.

"The Caucasian tribes use mutually, as a common vehicle of their ideas, the Tartaro-Turkish dialect, which is understood by most of the inhabitants along the coast of the Caspian and Black Seas, and has answered the purpose of a commercial medium, among these bordering races, since time immemorial. South of the Tschigetiens, dwell the Abchasians, a numerous tribe, inferior to the northern and eastern Caucasians in patriotic and warlike spirit. Then follow the Mingrelians and Gurians, handsome people, of peaceful disposition, whose language is related to the Georgian, and who, for the most part, consist of Christians. The Ubiches excel all the tribes now specified, in daring and bravery. They possess, in the highest

degree, all the heroic qualities, and all the defects that characterize the population of the Caucasus—love of freedom, a fiery spirit, a chivalrous passion for adventures, for the clash of arms, and for glory, which their bards celebrate on their two-stringed lyres, and immortalize through tradition."

The Ubiches have been the most desperate and relentless of the foes of Russia in the Caucasus. Notwithstanding frequent attempts on the part of the Russian government to gain a knowledge of their territory, its interior still remains almost as complete a blank on their maps as the centre of Africa. Ubichia is a mass of steep and rugged mountains, clothed, here and there, on the side of the Euxine, with primeval forests. Everlasting torrents thunder down their deep chasms, sweeping in their course huge trees, and trachyte and porphyritic rocks. On the edges of these ravines are perched the native villages, like eagles' nests, accessible only to those who are desperately adventurous: fit nursery for heroes whose deeds are to be recited by the wandering minstrels of Circassia, to the delight of less warlike tribes, who are, nevertheless, quite as opposed to the autocracy of the Czar as the Ubiches themselves. On the other hand, there are some tribes not wanting in martial spirit, who are content to fight on the side of Russia when well paid. Of these, the first in importance are the Suanetians, a tribe professedly Christian, inhabiting the highest Alps of the Caucasus. Without such auxiliaries Russia could not so long have held its ground against the Circassian tribes generally; while there is no great improbability in the prophecy that by steadily increasing their number, and thus at once augmenting the Russian and weakening the Circassian forces, in a few years more Russia will be able to accomplish what it could never have achieved by the mere force of arms, though Dr. Wagner somewhat arbitrarily gives the Circassians yet two centuries of freedom from the yoke of the Russian ukase.

It appears, from inquiries made on the spot by our author, that the trade in Circassian girls was (in 1843) still carried on almost as extensively as ever, only that it required more circumspection, and was confined to the stormy winter months, during which the Russian cruisers do not venture along the coast. Besides the regular Turkish slave-dealers, there is hardly a captain of a Turkish or Austrian steamer who does not manage a little bit of business on his own account. As would no doubt be predicted by all the true disciples of Adam Smith and Ricardo, the only effect of this abortive attempt to suppress the trade has been to raise the price of the commodity, which actually finds its way into the market; and accordingly we find that a well-fed, rosy slave from Gevria or Adschara, now costs four times as much as the handsomest of the Greek and Armenian girls who used to be brought in great numbers to Constantinople. The present value of such a girl in the market is said to be about forty thousand piastres, or about 340*l.* of English money.

From the Crimea, Dr. Wagner went to Georgia, and visited Tiflis, the Trans-Caucasian metropolis, which appears to have especially delighted him. For general appearance, he compares it to Prague, which he says it surpasses in magnificence. He resolved to remain here for a whole summer, "on the score of its great political and geographical importance," and because he thought that, some future day, "from its towers the

Russian eagle will spread its wings, and commence its conquering flight over the broad empires of Persia and Turkey." Accordingly, we have a very elaborate account of Georgia and its capital. Like a true German, he commences with a history, which, however, is not so recondite and alarming as most of the German researches in that department. The wonderful mixture of nations of which the population of Tiflis is composed, adds greatly to its picturesque quality. Speaking of the market-place, Dr. Wagner says that those who frequent it—

"Consist of Armenians, Georgians, Tartars, Ossetians, Persians, Lesghians, Russians, and German colonists. If you mingle with these various groups of people, you hear a complete Babel of tongues, including the melodious idiom of Spain, which is spoken by the Oriental Jews. The strangest and most uncouth sounds occur in the dialect of the Kasi-Kumyks, which is pre-eminent, even among the wild and startling tongues of the mountaineers, for its deep gutturals and babbling labials, unattainable by the European organs of speech. Tartar forms the universal medium of intercourse between all the people of Trans-Caucasia."

Travelling in a region famed beyond all others for the beauty of its women, it is no wonder that our author appears to have paid especial attention to the subject, which most travellers, indeed, are somewhat partial to, even in less favoured lands. The following is the result of his observations:—

"The beauty of the women of Georgia, Colchis, and Circassia, would be more appreciated by the sculptor than by the poet; too frequently it is but a lifeless image, lacking even the attractive girdle of Aphrodité. The Graces are foreign deities in the East, and in the regular, but inexpressive features of Oriental women there is usually a total lack of those first and greatest of female charms—sentiment and soul."

On a future occasion we shall have something to say on that part of Dr. Wagner's book which relates to Persia. We understand that a work on Persia, from the pen of Lady Sheil, is now in the press, and shall postpone any observations which we have to offer until it makes its appearance.

Charles I. in 1646. *Letters of King Charles the First to Queen Henrietta Maria.* Edited by John Bruce, Esq., F.S.A. Printed for the Camden Society.

THE singular manner in which these letters have been brought to light is already known to our readers (*ante*, p. 179). A small quarto volume of manuscript was bought in 1855 by Mr. Witton, of Bath, from an auctioneer's porter, who was in the habit of buying small lots of books at sales where he was employed. The previous proprietor of the book could not be traced, but it probably came from a library that had been dispersed within a few years by sale in that part of the country. Mr. Witton became aware of the value of his acquisition, in consequence of communication with the editor of 'Notes and Queries,' by whom the publication of the letters by the Camden Society was suggested. The manuscripts appear to have been transcribed early in the seventeenth century, from deciphered copies of the King's letters; and they bear every proof of authenticity. We have little doubt that Mr. Bruce is right in his conjecture that this is the very correspondence referred to in a letter from Dr. Hickman to Dr. Sprat, Bishop of Rochester, in 1690 (Harleian MS. 7003, fol. 312), as having been read by Lord Rochester,



and by him saved from publication. Bennet, a bookseller, had brought the letters to Dr. Hickman, Lord Rochester's domestic chaplain, telling him that Dr. Sprat and Dr. Pelling wished Lord Rochester "to read them over, and see what was fit to be left out in the intended edition of them." Dr. Hickman informs Bishop Sprat that Lord Rochester had "read them over, and upon the whole matter says he is very much amazed at the design of printing them, and thinks the King's enemies could not have done him a greater discourtesy. He showed me," Dr. Hickman proceeds, "many passages which detract very much from that king's prudence, and something from his integrity; and, in short, he can find nothing throughout the whole collection but what will lessen the character of the King, and offend all who wish well to his memory. He thinks it very unfit to expose any man's conversation and familiarity with his wife, but especially that king's, for it was apparently his blind side, and his enemies gained great advantage by showing it. But my lord hopes his friends will spare him, and therefore he has ordered me not to deliver the book to the bookseller." No more is heard of the meditated publication. The appearance of the letters now will not much affect the general estimate of the personal character of the King, or the common view of the events of the period, "though there still linger among us," says Mr. Bruce, "persons who uphold the excellence of King Charles as a part of their religious and political creed."

"It may, perhaps, be thought that the disclosures in this MS. are not bad enough to justify the opinions expressed by Lord Rochester: but it should be borne in mind, that since 1690 a great change has taken place in public opinion respecting Charles I. At that time this monarch's memory was universally regarded with the deepest affection. Consecrated by the Church of England as a martyr, and paralleled in that character with the Saviour of mankind, he was venerated by a multitude of obedient worshippers as the unsullied victim of an unprovoked and impious rebellion. Disclosures which exhibited even his human frailties, would give pain to such admirers; and, if any revelation went the length of impeaching his excellence as a sovereign, or of calling in question his regard for the interests of his people, or the dignity of his country, it can be easily understood why the notion of its publication should excite so much apprehension in the mind of Lord Rochester. But in spite of all Lord Rochesters the day at length arrives when sovereigns, like other men, must submit their reputations to the test of truth. The application of that test has so far changed the general opinion respecting Charles I. that there is nothing in the following letters which will take any one by surprise."

But while these documents do not add much to the materials for judging of the King's character, they are of great historical value in explaining and justifying the conduct of those whom his tyranny had forced into rebellion. They contain convincing proofs of the dangers to which the country was exposed under his government; they show the readiness of the King to sacrifice the interests of Protestant England to foreign and to Popish influence; and they reveal a duplicity and trickery that rendered it impossible for his subjects to come to any terms with him, or to regard any engagement which he made as intended to be binding.

"Charles's opponents alleged again, that, whilst his people feared nothing so much as a return to the dominion of Rome, he outraged the popular feeling, and facilitated that dreaded return, by giving his patronage to anti-protestant innovators, who

dressed up the national Church as a victim ready to be sacrificed to her great adversary; they added that he protected and encouraged Roman Catholics in defiance of the law, and showed direct discouragement, not only to Protestants at home, and to foreign Protestants, but generally to that Protestant cause which it had been the policy and the glory of England, under Queen Elizabeth, to uphold. The letters before us confirm the accuracy of this charge. They prove that Charles was directly bent upon over-riding the opinions of his people, and had so little notion of the dignity of his position as the king of an independent country, that he was ready, like another John, to abase himself, and tarnish the honour of the nation, by receiving again his forfeited crown from the hands of the Pope.

"Another of their allegations was, that Charles was personally untrustworthy: that in his concessions and agreements there was ever some reservation, some quibble, some jesuitical verbal distinction, contrived beforehand to deceive those who confided in him. This was asserted to be a part of his character so intrinsic that it was not possible for people who used words in ordinary senses to deal safely with him, or to put any trust in him."

Of the unmanly submission of the King to his wife, not merely in private matters, but in the government of the kingdom, almost every letter affords evidence, and illustrates Lord Rochester's remark, that he would suffer by his blind side being shown. It is humiliating to see how abjectly the fortunes of England were thus laid at the feet of a woman, un-English in her tastes, her feelings, her principles, and her religion. This is familiar to all who have any knowledge of the history of the time, though the public danger arising out of the King's weakness has not always been enough considered. Without dwelling on that part of the correspondence, we must present two or three passages, justifying the strong terms in which the editor speaks of the "fatal trickery running through all his dealings, which gradually alienated from him the heartiest and warmest of his defenders."

On the 18th January, 1646, writing from Oxford, he boasts of his skill in deceiving the Parliament, and of his address in keeping up dissensions in the nation:—

"For Ireland and the militia, it is true that it may be I give them leave to hope for more than I intended, but my words are only, to 'endeavour to give them satisfaction' in either, and, for the latter, the end is likewise expressed, which is, their 'security.' And, lastly, I do not so much as give an hope that I will abandon my friends. Indeed for places I give them some more likely hopes, yet neither in that is there any absolute engagement, but there is the condition of 'giving me encouragement thereunto, by their ready inclination to peace' annexed with it. This I hope will satisfy thee that no new counsells have changed my former resolutions. Now, as to fruits which I expected by my treaty at London. Knowing assuredly the great animosity which is betwixt the Independents and Presbyterians, I had great reason to hope that one of the factions would so address themselves to me, that I might without great difficulty obtain my so just ends, and questionless it would have given me the fittest opportunity. For, considering the Scots treaty that would be besides, I might have found means to have put distractions amongst them though I had found none."

On the 22nd he apologises to his wife for apparent frankness in the matter of the Scotch treaty, and promises to maintain guarded caution:—

"I see thou thinkest me careless in hazarding to divulge that which as a secret thou hast recommended to me, I mean the Scotch treaty. The truth is, I have so precisely kept thy council, that albeit it came to me from London divers ways, so

as I might have use of it to the Independents (in case the intentions of the Scots had not been real) without breaking any of thy trust, yet, because it might look like it, I would not do it. Now for the message which I sent to the Lord Sinclair and David Lesley; thou must understand that the man which came from them told me all the particulars of the Scotch treaty with thee, and when at first I seemed to be ignorant, he in a manner laughed at me, telling me that what he said I knew to be true; whereupon I thought it might be of more prejudice than good to the business to conceal my knowledge of it from those who were to be active in it, and who knew it before me; but I desire thee to observe that none of my letters out of cypher spake a word of it, and I assure thee that what Ashburnham wrote was not only in cypher, but also with great conjuration of secrecy."

The same letter refers to the treatment of De Souza, the Portuguese Ambassador, through whom the communication with the queen was for a time kept up.

"Concerning my Portugal ambassador, I desire thee to send [him?] away with all speed, and find some handsome excuse for his detention all this time, for I assure thee my honour suffers much in the delay, as seeming a desire to find a shift to break my promise, which in this particular will be accompanied with ingratitude, I having been extremely obliged to that king and his minister. From Ireland there is some hopeful news, and also from Mountrose, as Sir Edw. Nicholas will inform thee by his command who is eternally thine,  
"CHARLES R."

Of the projected Irish invasion the letters reveal some particulars, but a worse part of the King's conduct is that which relates to the plan of obtaining a French army to support his cause. In connexion with this scheme, he was willing, like King John in an earlier time, to put his country at the feet of Rome, and to accept from the Pope the crown of England:—

"If the pope and they [the English Roman Catholics] will visibly and heartily engage themselves for the re-establishment of the Church of England and my crown (which was understood in my former offer) against all opposers whatsoever, I will promise them, on the word of a king, to give them here a free toleration of their consciences. I have now (which formerly I did not) named the pope expressly, to desire thee to deal only with him or his ministers in the business, because I believe he is likely upon these conditions to be my friend, and wish the flourishing of my crown again, the which I think that France nor Spain will be sorry to see. I would have thee likewise make as few acquainted with this as may be, secrecy being most requisite in this business (until it be so ripe that the knowledge cannot hurt it), for everybody thinking it be deserted, it would much prejudice me if untimely it should break out again."

An unhappy result of his own habitual deceit was a constant distrust of those by whom he was surrounded. At Newcastle, November 14, when in the Scotch camp, he writes, after referring to information given to him by Murray:—

"How much of this is true I will not answer for, there being none that I do or can treat withal here, who, in my opinion, are to be trusted no farther than one sees. Yet there is a necessity that such for the present must be employed, and with seeming confidence. Wherefore, finding it necessary for me to make an answer to the propositions, thereby either to put business in a better way, or (at least) to make their proceedings appear the more (as they are) damnable, I thought it most fit to frame a new answer, wherein I have sought to content Will. Murray what I may without going from my grounds, as thou wilt find by the copy herewith sent thee."

Only one other specimen we give of this



painful exhibition of treacherous duplicity, in a letter from Newcastle, December 5th:—

"I am so pressed to send my answer to London, that my last way of denial is to send it first to my friends in Scotland, which I did yesterday, to try how far I can engage them, so that I know not how to shun the sending it to London sometime the next week, if in the mean time something from thee do not hinder me, for I much desire thy opinion concerning Ireland; and yet I have so pen'd that article, that if the Irish give me cause, I may interpret it well enough for them; for I only say that I will give full satisfaction as to the managing of the war, so that if I find reason to make peace, there my engagement ends. I desire thee to make this my interpretation known to the Irish, assuring them that what I do is no meaning to abandon them, nor will I so long as there can be any reason to do otherwise."

Some letters from the queen, printed in the appendix, exhibit the great influence she possessed over her husband, and the imperious manner in which she exercised it. While feeling indignant as Englishmen at the humiliation brought upon the country by the King's policy, it is impossible not to regard him personally with pity, and to mourn over the fatal perversion of a mind with much that was noble and good in it by nature. The son of a tyrant and pedant, trained in a corrupt and degraded court, surrounded by evil counsellors, and abjectly submissive to an unprincipled and alien queen, we cease to wonder at the king's misfortunes, and almost forget the political guilt which was atoned for by so tragic an end.

#### *Knights and their Days.* By Dr. Doran. Bentley.

It is seldom that extensive reading and a jocular style of writing form a very harmonious union. The weight of his armour clogs the heels of Pantaloon, and, as Burton has it, "Tis the common tenet of the world that learning dulls and diminishes the spirits, and so, *per consequens*, produceth melancholy." Still more difficult is it to combine in any sketch which shall not be a caricature the manners of the age of Gaston de Foix and the chatter of the modern green-room; to pass at a single easy stride from the days of Queen Guinevere to those of Mrs. Nisbett. This difficulty, it would seem, Dr. Doran has felt, for as his work advances, the skittish spirit which runs away with him at the outset, and causes him to indulge in many unseemly flings, bolts, and kicks over the traces, tones down into a gracious, uniform, and steady rate of progression as he deepens into his subject. Gradually, also, the materials of his work fall asunder into their several constituent parts, the temper of the mediævals is no longer held up to ridicule in the story of the moderns, but narrative grows into history, and anecdote subsides into small-talk. The ill-assorted union of facts, strange, obscure, and with difficulty exhumed from the tomb of the middle age with fancy of the idliest and coarsest modern description, soon severs, and Dr. Doran and his readers, we suspect, are much better friends at the end of his volume than they often were at the beginning. The two following passages will illustrate better than any comment the faults which especially mar the earlier portions of these copious and lively pages. The first is from the opening passage of a chapter on 'The Knights who grew tired of it:—

"As marriage or the cloister was the alternative submitted to most ladies in the days of old, so

young men of noble families had small choice but between the church and chivalry. Some, indeed, commenced with arms, won knightly honours, cared nothing for them when they had obtained the prize, and took up the clerical profession, or entered monasteries. There are many distinguished examples. There was first St. Mochua or Cluanus, who, after serving in arms with great distinction, entered a monastery and took to building churches and establishing cities. Of the former he built no less than thirty; and he passed as many years in one church as he had built of churches themselves. He was the founder of one hundred and twenty cells. He is to be looked upon with respect. Old warriors in our own days are often moved by the same impulse which governed Mochua; and when we see retired Admirals taking the chair at meetings where Dr. Cumming is about to exhibit; or infirm Major-Generals supporting, with unabated mental energy, their so-called Puseyite pastors, we only look upon men who, acting conscientiously, are worthy of respect, and are such Mochuas as modern times and circumstances will admit of."

The sneers with which this passage closes grate harshly on the ear; and a similar want of good taste and healthy feeling is not confined to this instance, or even subject. At page 65, a well-known story of Turenne's refusing to fight with an officer who had insulted him, is told with an unnecessary mawkishness, which was strangely absent from the writer's mind when he cited the passage respecting the flogging of undergraduates at the butteries at page 28. The second instance to which reference has been made, showing the way in which the commonest modern heavy joking is brought in to enliven (?) the venerable and racy old ballad of 'Sir Guy of Warwick,' is this:—

"By this time the four o'clock sun was making green and gold pillars of the trees in the neighbouring wood, and Guy got up, looked at the falling leaves, and thought of the autumn of his hopes. He whistled 'Down, derry, down,' with a marked emphasis on the 'down'; but suddenly his hopes again sprang up, as he beheld Phillis among her flower-beds, engaged in the healthful occupation which a sublime poet has given to the heroine whom he names, and whose action he describes, when he tells us, that

'Miss Dinah was a-walking in her gardening one day.'

Guy trussed his points, pulled up his hose, set his bonnet smartly on his head, clapped a bodkin on his thigh, and then walked into the garden with the air of the once young D'Egville in a ballet, looking after a nymph;—which indeed was a pursuit he was much given to when he was old D'Egville, and could no longer bound through his ballets, because he was stiff in the joints.

"Guy, of course, went down on one knee, and at once plunged into the most fiery style of declaration, but Phillis had not read the Mrs. Chapone of that day, for nothing. She brought him back to prose and propriety, and then the two started afresh, and they did talk! Guy felt a little 'streaked' at first, but he soon recovered his self-possession, and it would have been edifying for the young mind to have heard how these two pretty things spoke to, and answered, each other in moral maxims stolen from the top pages of their copy-books. They poured them out by the score, and the proverbial philosophy they enunciated was really the origin of the book so named by Martin Tupper. He took it all from Phillis and Guy, whose descendants, of the last name, were so famous for their school-books. This I expect Mr. Tupper will (not) mention in his next edition."

With much more to the same effect. Indeed, it would almost seem that the earlier chapters were written in the first place for private perusal only, for we think no one would venture upon some of the pleasantry which has been here attempted, except

under the shelter of a "privileged communication."

On the other hand, we are glad to say, that when the author recovers his healthier and more natural tone, he writes chapters which are historical fragments of great value. The history of Ulrich von Hutten, the sketch of the Guises, the Spanish Match, the Life of Guy Faux, and others, are touched with the true narrative spirit, the simple story-telling abandon, which feels the spur of curiosity, and gratifies it at the same instant. In either case we have the facts in a flowing, lively stream of narration, which never flags or wanders. Of all the chapters, perhaps 'The Record of Rambouillet' is that which best illustrates the happiest vein of the writer. Chosen carelessly as the nucleus of a cluster of lively *historiettes*—the scene a brilliant capital—the epoch that which has been best recorded—viz., from the decline of French chivalry down to Louis Napoleon—some streamlets from the larger tide of history have wandered from time to time round the walls of the old château, and these have been sketched by the writer with a spirit and elegance which are delightful.

Amongst other quaint, bold, serio-comic theories, Dr. Doran argues with grave humour, or humorous gravity, that Sir John Falstaff is one of the knights who has been grievously misunderstood and misrepresented. He was a gentleman, he says, more accomplished than the heir-apparent, indulging occasionally in strange epithets, but not more than were used by Lord Castlereagh, and robbing on the highway, but only to keep Prince Henry in company, and joined by "nobility and sanguinity, burgomasters and great mongers." For his morals, it is to be remembered he had no Lady Falstaff at home; on the field he was as great a hero at least as the Russians when, "having accomplished all that was expected," they "withdrew out of range." So runs this merry theory, with a good deal of this sort of "buckram" argument, of wit where argument fails, and of some sound sense and good criticism.

The transition from Falstaff to the stage is obvious: so from the knight Dr. Doran proceeds without drawing rein to talk of his actors. We cite the following passage:—

"Of stage Falstaffs, Quin, according to all accounts, must have been the best, provided only that he had a sufficiency of claret in him, and the house an overflowing audience. Charles Kemble, I verily believe, must have been the worst of stage Falstaffs. At least, having seen him in the character, I can conscientiously assert that I cannot imagine a poorer Sir John. He dressed the character well; but as for its 'flavour,' it was as if you had the two oyster-shells, *minus* the fat and juicy oyster. What a galaxy of actors have shined or essayed to shine in this joyous but difficult part! In Charles the Second's days, Cartwright and Lacy, by their acting in the first part of *Henry IV.*, made Shakespeare popular, when the fashion at Court was against him. Betterton acted the same part in 1700, at Lincoln's Inn Fields and the Haymarket. Four years later, he played the *Knight in the Merry Wives*; and in 1730, at Drury Lane, he and Mills took the part alternately, and set dire dissension among the play-goers, as to their respective merits.

"Popular as Betterton was in this character, after he had grown too stout for younger heroes, his manner of playing it was not original; and his imitation was at second-hand. Ben Jonson had seen it played in Dublin by Baker, a stonemason. He was so pleased with the representation, that he described the manner of it, on his return to London, to Betterton, who, docile and modest as

usual, acknowledged that the mason's conception was better than his own, and adopted the Irish actor's manner, accordingly.

"Chetwood does not tell us how Baker played, but he shows us how he studied, namely in the streets, while overlooking the men who worked under him. 'One day, two of his men who were newly come to him, and were strangers to his habits, observing his countenance, motion, gesture, and his talking to himself, imagined their master was mad. Baker, seeing them neglect their work to stare at him, bid them, in a hasty manner, mind their business. The fellows went to work again, but still with an eye to their master. The part Baker was rehearsing was *Falstaff*; and when he came to the scene where *Sir Walter Blunt* was supposed to be lying dead on the stage, gave a look at one of his new paviors, and with his eye fixed upon him, muttered loud enough to be heard, 'Who have we here? Sir Walter Blunt! There's honour for you.' The fellow who was stooping, rose on the instant, and with the help of his companion, bound poor Baker hand and foot, and assisted by other people no wiser than themselves, they carried him home in that condition, with a great mob at his heels.'"

And the following anecdote is:—

"John Kemble was complimentary to Shakspeare, compared with poor Frederick Reynolds, who turned the *Merry Wives of Windsor* into an opera, in 1824; and although Dowton did not sing *Falstaff*, as Lablache subsequently did, the two wives, represented by Miss Stephens and Miss Cubitt, warbled, instead of being merry in prose, and gave popularity to *I know a bank*. At the best, *Fenton* is but an indifferent part, but Braham was made to render it one marked especially by nonsense. Greenwood had painted a scene representing Windsor under a glowing summer sky, under which *Fenton*—Braham entered, and remarked, very like Shakspeare: 'How I love this spot where dear *Anne Page* has often met me and confessed her love! Ha! I think the sky is overcast—the wind, too, blows like an approaching storm. Well, let it blow on! I am prepared to brave its fury.' Whereupon the orchestra commenced the symphony, and Mr. Braham took a turn up the stage, according to the then approved plan, before he commenced his famous air of 'Blow, blow, thou winter wind!' And the fun anent *Falstaff* and the *Fords* was kept waiting for nonsense like this!"

The following statement also occurs among a mass of antiquarian gossip about the stage, and the introduction of female actresses:—

"Mrs. Saunderson is said to have been the first regularly engaged actress who opened her lips on the English stage. Had she and her compeers only half the charms which report ascribed to them, they must have afforded far more pleasure to audience and spectators, than the 'beautiful woman-actor,' Stephen Hamerton Hart, with his womanly dignity; Burt, with his odious female sprightliness; or Goffe, who was as hearty and bustling as old Mrs. Davenport. King Charles himself and his cavaliers, too, must have been especially delighted when they were no longer kept waiting for the commencement of a play, on the ground that 'the Queen was not yet shaved.'"

An amusing chapter is devoted to the history of sham knights, including the famous mayors of Garrat, and the Chevalier de St. Germain, of whom the following account is given:—

"He was for a time the reigning wonder of Paris, where his history was told with many variations; not one true, and all astounding. The popular voice ascribed to him an Egyptian birth, and attributed to him the power of working miracles. He could cure the dying, and raise the dead; could compose magic philtres, coin money by an impress of his index finger; was said to have discovered the philosopher's stone, and to be able to make gold and diamonds almost at will.

He was, moreover, as generous as he was great, and his modest breast was covered with knightly orders, in proof of the gratitude of sovereigns whom he had obliged. He was supposed to have been born some centuries back, was the most gigantic and graceful impostor that ever lived, and exacted implicit faith in his power from people who had none in the power of God.

"The soirées of the Hôtel St. Florentin were the admiration of all Paris, for there alone, this knight-count of many orders appeared to charm the visitors and please himself. His prodigality was enormous, so was his mendacity. He was graceful, witty, refined, yet not lacking audacity when his story wanted pointing, and always young, gave himself out for a Methuselah.

"The following trait is seriously told of him, and is well substantiated. . . . 'Did you ever meet with the Wandering Jew?' asked a young marquis one night at a crowded assembly. 'Often!' was the reply; and the count added with an air of disdain:—'that wretched blasphemer once dared to salute me on the high-road; he was then just setting out on his tour of the world, and counted his money with one hand in his pocket, as he passed along.' 'Count,' asked a Chevalier de St. Louis, 'who was the composer of that brilliant sonata you played to-night on the harpsichord?' 'I really cannot say. It is a song of victory, and I heard it executed for the first time on the day of the triumph of Trajan.' 'Will you be indiscreet, dear count, for once,' asked a newly-married baronne, 'and tell us the names of the three ladies whom you have the most tenderly loved?' 'That is difficult,' said the honest knight with a smile, 'but I think I may say that they were Lucretia, Aspasia, and Cleopatra.'

"The gay world of Paris said he was, at least, two thousand years old; and he did not take the pains to contradict the report. There is reason to suppose that he was the son of a Portuguese Jew, who had resided at Bordeaux. His career was soon ended."

The author well concludes his work by describing it as a collection of miscellaneous pages. It is not without the faults of taste to which we have alluded to; but it contains materials for the amusement of almost every reader. The net has been widely cast, and we beg to wish the author the full success which is due to his learning and ingenuity.

*Original Papers, Published under the Direction of the Committee of the Norfolk and Norwich Archaeological Society.* Vol. V. Part I.

*Records of Buckinghamshire, together with the Transactions of the Architectural and Archaeological Society of the County of Buckingham.* No. IV.

*The Cambrian Journal of the Cambrian Institute.* Part IX.

THE publications of these provincial Societies continue to give satisfactory evidence of their flourishing condition and healthy action.

The fifth volume of the 'Original Papers' of the Norfolk Society opens with an illustrated description, by the Rev. G. H. Dashwood, of a very curious pack of Scottish heraldic cards, which exhibit the armorial insignia of the nobility of Scotland in the year 1691. To this there succeed, in their order, notices of a Norwich pageant, the "Grocer's Play," in 1533; of Queen Eliz. Woodville's visit to and stay at Norwich in 1469; of the site and plan of Wendling Abbey; of the retirement of Bishop Eborard, the successor of Herbert de Lozinga, from the see of Norwich to Fontenay in the Côte d'Or, where he founded the beautiful church and abbey, in the former of which he was

buried; and of an ancient cemetery, apparently of the Anglo-Roman period, at Hemphall; together with transcripts and illustrative notices of certain "News-letters" from Sir Edmund Moundefort, Knt., M.P., to Framlingham Gawdy, Esq., A.D. 1627-1633, with some notes upon the "Norwich Conspiracy of 1570;" with notices of the church at Wells, of the "goods and ornaments of Norwich churches in the 14th century," and some copious extracts from the "L'Estrange Papers," A.D. 1631-1698; and the part concludes with a minutely-careful descriptive record of "excavations made at Burgh Castle, Suffolk, in the years 1850 and 1855, by Mr. Harrod, the secretary of the Society.

The fourth part of the 'Records of Buckinghamshire' completes Vol. I. of that work, and comprises, with a memoir of certain meetings, and certain other subjects specially connected with the operations of the Bucks Society, an essay on 'Church Bells,' a notice of the 'Shepherd's Grave at Aston Clinton,' a continuation of a valuable paper on 'Desecrated Churches in the Deanery of Burnham,' and historical and descriptive sketches of the parishes of Drayton Beauchamp and Ashendon. The author, in his description of a crossed-legged effigy, which lies under a low mural arch in the chancel of the latter church, asserts this to be the memorial of "a crusader." Hashe any authoritative ground for such an assertion, or does he assume that the crossed-legged attitude in itself is conclusive as denoting a soldier of the crusades? We had supposed that this theory had been found to be as untenable as that which attributed to Knights Templars these remarkable effigies, many of whom have their wedded wives beside them. The notices of some remarkable 'Earthworks at Hampden and Little Kimble,' which follow, are themselves succeeded by some remarks upon the dilapidated church of Hildisen, about to be restored under the direction of Mr. G. G. Scott. The 'Bucks Notes and Queries' contain a record of the re-edification of the ruined chancel of North Marston Church by the Queen, as a memorial of the late Mr. J. C. Neild, who, dying three years ago, bequeathed to Her Majesty the vast property which he had amassed.

The visit paid during the autumn of last year to Wales by Prince Louis Lucien Bonaparte furnishes the materials for the very interesting paper with which the ninth part of the 'Cambrian Journal' commences. The kinsman of the French Emperor made a prolonged sojourn in the Principality, where he was received with that cordial welcome which his knowledge and earnest love of the Welsh language could not fail to secure for him. To this succeeds the opening section of an 'Essay on the Origin and Progress of the Trial Jury in the Principality of Wales,' followed by 'A Treatise on the Chief Peculiarities that distinguish the Cymraeg, as spoken by the inhabitants of Gwent and Morganwg respectively;' by Chapter IX. of the 'Traditionary Annals of the Cymry;' by a learned and curious investigation of the question, 'Did the Phenicians visit the British Coasts?' and by some poetry in English and in Welsh. The part concludes with 'Correspondence,' 'Miscellaneous Notices,' and 'Reviews,' and with notices of the 'Proceedings' of the 'Cambrian Institute' in Wales, and of its "London Branch" in the metropolis.



## PUBLICATIONS RECEIVED.

*The Chinese and their Rebellions, viewed in Connection with their National Philosophy, Ethics, Legislation, and Administration.* To which is added, *An Essay on Civilization, and its Present State in the East and West.* By Thomas Taylor Meadows. Smith, Elder, and Co.

*History of the Ottoman Turks, from the Beginning of their Empire to the Present Time. Chiefly Founded on Von Hammer.* By E. S. Creasy. Vol. II. Bentley.

*Modern Painters.* Vol. IV. containing Part V.: *Of Mountain Beauty.* By John Ruskin, M.A. Smith, Elder, and Co.

*Travels in Persia, Georgia, and Koordistan; with Sketches of the Cosaaks and the Caucasus.* From the German of Dr. Moritz Wagner. In 3 vols. Hurst and Blackett.

*St. Paul and his Localities, in their Past and Present Condition; as lately Visited by John Aiton, D.D.* Hall, Virtue, and Co.

*Asia; or, The Forsaken Land. A Description of a Recent Visit to Palestine.* By the Rev. W. Ritchie. Edinburgh: Johnstone and Hunter.

*A Voice from the Desert; or, the Church in the Wilderness.* By the Rev. R. Simpson, D.D. Edinburgh: Johnstone and Hunter.

*The Poetical Works of Robert Burns, with Memoir, Critical Dissertation, and Explanatory Notes.* By the Rev. George Gilfillan. Vol. II. Edinburgh: James Nichol.

*The Genesis of the Earth and of Man. A Critical Examination of Passages in the Hebrew and Greek Scriptures; with a Supplementary Compendium of Physical, Chronological, Historical, and Philological Observations relating to Ethnology.* Edited by R. Stuart Poole. Edinburgh: A. and C. Black.

*The Doctrine of Inspiration: being an Inquiry concerning the Infallibility, Inspiration, and Authority of Holy Writ.* By the Rev. J. Macnaught. Longman and Co.

*A Dissertation on Sacred Chronology, containing Scripture Evidence to show that the Creation of Man took place 5833 B.C.* By the Rev. N. Rouse. Longman and Co.

*Tenby. A Sea-side Holiday.* By Philip H. Gosse, A.L.S. Van Voorst.

*Tasso and Leonora. The Commentaries of Ser Pantaleone degli Gambacorti, Gentleman Usher to the august Madama Leonora d'Este.* By the Author of 'Mary Powell.' Hall, Virtue, and Co.

*The Heir of Blackbridge Manor. A Tale of the Past and Present.* By Diana Butler. 3 vols. Chapman and Hall.

*Siber's Wild. A Tale.* By the Author of 'A Trap to Catch a Sunbeam.' John W. Parker and Son.

*Arthur Vaughan.* By Ben. T. Williams, M.A. Kent and Co.

*A Dictionary of Greek and Roman Geography.* By various writers. Edited by W. Smith, L.L.D. In Quarterly Parts. Illustrated by numerous Engravings on Wood. Part. XV. Pytho-Salassi. Walton and Maberly: Murray.

*The Lay of the Slock.* By Miss Louisa Stuart Costello. W. and F. G. Cash.

The volume on the Chinese and their Rebellions, by Mr. Meadows, is one of the most important works that have appeared concerning that nation. No one has had greater opportunities of becoming acquainted with the social and political condition of the people; and to this, the most interesting department of national study, a large proportion of his work is devoted. The history of the Chinese, and their rebellions, is described in connexion with their national philosophy, ethics, legislation, and administration. In the Essay on Civilization, the writer introduces free criticism on many of the usages and the abuses of European government and administration, in matters which almost justify the Chinese giving to us the appellation of barbarians. Mentioning the heavy custom-house duty levied on some books brought home, he says, "In China not only is the press free, but books are, at every custom-house throughout the country, maritime or internal, exempt from all duty. I believe the most extortionate mandarin would be shocked at the notion of levying a tax on the great means of diffusing instruction." Mr. Meadows, while duly referring to the works of Sir John Davis, Dr. Mediurst, M. Huc, and other recent writers on China and the Chinese, does not refrain from frank and unreserved criticism on their statements, and those of M. Huc especially are not infrequently open to such critical comments.

There is little reason to regret the delay in the appearance of the second volume of Professor Creasy's History of the Ottoman Turks, as the work is rendered more complete, and the concluding chapter contains the author's views and speculations as to the future history of the empire, suggested by the position of affairs at the termination of the war. Of the plan of the work, and the authorities consulted in its preparation, we gave some account in noticing the previous volume (L.G., 1854, p. 1093). The History is chiefly based on the labours of the intelligent and industrious Von Hammer, who spent thirty years of his life in com-

pling the materials of his great work. In his first volume Professor Creasy brought the narrative down to the death of Amurath II., in 1640. The second volume is the history of the empire down to the close of the war, of the leading incidents of which a brief sketch appears, with a fuller notice of the causes which led to the collision with Russia and the alliance with the Western Powers. An account is given of the reforms of Sultan Mahmoud II., and of Abdul-Medjid. A map of Asia Minor, a map of the Crimea, and the northern coast of the Black Sea, with the Sea of Azoff, are acceptable illustrations of this volume.

Without pretension to the critical learning and varied knowledge of some previous writers on the life and labours of St. Paul, Dr. Aiton has had the advantage of recently visiting the chief localities associated with the missionary work of the Apostle, and in this volume gives an account of their present condition as well as of their past history. The mingling of personal and descriptive narrative with geographical and historical details, gives peculiar interest to the work. Biblical students, who may take up the book for more than mere passing recreation or profit, will find it a useful supplement to the elaborate treatises of Lewin, and of Conybeare and Howson. Dr. Aiton's former book of travels, entitled 'The Lands of the Messiah, Mahomet, and the Pope,' made him known as an intelligent and enterprising tourist, and this work, from the definiteness as well as interest of the subject, can scarcely fail to be widely popular. The idea of the book seems to have been taken from that of Mr. Bartlett on the Footsteps of our Lord and of his Apostles.

The Description of a Recent Visit to Palestine, by Mr. Ritchie, is not marked by any novelty of research or variety of adventure, but has the merit of being a plain and well-arranged narrative, adapted for readers of the Bible at home, who wish to learn something about the Holy Land. The book, as now published, was originally delivered in the form of lectures, which sufficiently explains the popular style of the narrative, in which the illustration of scripture is a prominent feature.

In the volume entitled *A Voice from the Desert*, Dr. Simpson, author of the 'Traditions of the Covenanters,' has gleaned further particulars of the later periods of the Scottish persecutions in the reign of James II. Of these times there still linger traditional anecdotes, besides monumental memorials, such as 'Old Mortality' would have been delighted to discover. Of the life and labours of Welsh, Blackader, Cameron, Peden, Renwick, and other Covenanter preachers, Dr. Simpson gives interesting memoirs, with notices of some of the laity who formed the congregations on the moorlands and hill sides in the days of persecution. Narrow-minded and bigoted in some points though many may esteem the Covenanters, never let it be forgotten that their endurance, piety, and heroism, contributed much to gain the civil and religious freedom which England now enjoys.

The second volume of the Poetical Works of Burns, in Nichol's Edinburgh Edition, contains a genial and characteristic essay on his genius and poetry, by George Gilfillan. To the first volume was prefixed a biographical memoir, with remarks on his life and character. The essay in the present volume is one of the best sketches which Mr. Gilfillan has written.

The treatise on the Genesis of the Earth and of Man, is an expansion of a pamphlet, by an anonymous author, with the same title, printed last year for private distribution. That pamphlet having been favourably noticed by Professor Baden Powell, and one or two other writers whose views differ from generally received opinions, the author is induced to bring the subject more prominently before the public. The name of Mr. Reginald Poole appears on the title page, though we do not see what the book gains by the sponsorship of an editor who declines to offer any opinion as to the correctness of the views which the essay presents, and who merely bears his testimony that "the work manifests a profound respect for the scriptures, and that it even favours a belief in verbal inspiration."

How far this reverence characterizes the book each reader is sufficiently able to judge for himself. Mr. Poole would have done more editorial service, so far as the student is concerned, had he pointed out the sources whence the writer has obtained his information, and, if desirous of being impartial, by occasionally appending passages from works where the errors of Bunsen's Egyptology have been exposed, as well as those of the American treatises recently published, in which the doctrine of the original unity of the human species is controverted.

The object of Mr. Macnaught's treatise is described by him as intended "to be destructive of prevailing error, to be constructive of a true doctrine of inspiration, to uphold the highest reasonable authority for Holy Writ, and to give ease and security in Christian faith to all piously and honestly-disposed minds." The question occurs, what is "reasonable authority" for Holy Writ? Men with great intellect and learning, and also with great humility, such as Boyle or Newton, Butler or Chalmers, would consider the same authority reasonable, which men of more confidence in their own reason and wisdom deem very unsatisfactory. Mr. Macnaught is one of the enlightened men who complacently look down upon the prejudices and superstitions of "bibliolaters," as those are sneeringly termed who retain a deep reverence for the word of God, as an inspired volume, in a different sense of "inspiration" from the mere exalted wisdom or genius apparent in the best secular writings.

The Dissertation on Sacred Chronology professes to adduce Scripture evidence to show that the creation of man took place 5833 years before Christ. The Septuagint computation is considered by Mr. Rouse the true chronology of the Bible, and not that of Archbishop Usher, adopted in the margin of the authorized version of the Bible. Other systems are examined, and suggestions offered as to the causes of their divergence and variations. A part of the work is specially devoted to Egyptian chronology, and the author proposes an arrangement of the dynasties of Manetho, on a principle harmonizing of Egyptian and Bible chronology. The opinions of Bunsen and Lepsius, as to the vast antiquity of Egyptian chronology, are combated, the author justly remarking, that the authority of Manetho or Eratosthenes is not of sufficient weight to set aside the Scripture dates. There are several important statements and ingenious suggestions in Mr. Rouse's work; but we must remark, on the whole subject, that there appears to be uncertainty connected with the Hebrew notation, as well as corruption of some of the dates, which renders the verification of portions of the chronology extremely difficult. The elucidation of the disputed points will be the result, we think, not of the labours of critics and philologists, so much as of travellers and explorers; and the recent researches of Rawlinson and others in the same field inspire new hopes of fuller illustration of the Hebrew records in regard to chronology as well as history. The corruption of the Hebrew text is known to have been subsequent to the Christian era, and in order to meet some of the controversies of the time. It is possible that there may yet be discovered portions of uncorrupted manuscripts among Jews of the dispersion, retaining the true dates, as they appeared in all copies of the Scriptures at the time the Septuagint translation was made.

Mr. Gosse's volume contains a pleasant diary of a six-week summer holiday at Tenby, devoted chiefly to the marine natural history explorations with which the author's name is associated. Though specially prepared in connexion with Tenby, the book will serve as a manual for marine naturalists and lovers of sea-side scenery, on any part of our English coasts. The volume is illustrated with numerous plates of marine animals.

The author of Mary Powell turns the lantern of her quaint style rapidly on different familiar scenes of history. From the household of Sir Thomas More, the reader of this series of works is carried to that of Palissy the Potter; from scenes of the Great Plague of London to the adventures of



Haroun Alraschid; and now is narrated the story of Tasso and Leonora, supposed to be preserved in the Commentaries of Ser Pantaleone, a gentleman-usher to the august Madama Leonora d'Este. The style is not so well sustained as in some of the writer's former books, but the subject is one of much interest, the chief incidents of the life of Tasso being ingeniously interwoven with notices of Italian history and the customs in that age.

The Heir of Blackbridge Manor is a story with no lack of marked characters and stirring incidents, and with less of the conventionalism of manner and style which renders the majority of modern novels monotonous and dull.

The tale of Sibert's Wold, by the author of *A Trap to Catch a Sunbeam*, contains pleasant pictures of rural life, with equally truthful, though less romantic, sketches of the social, educational, and parochial routine of an English village. The delineations of character are evidently drawn from real life, and the story has its due share of love episodes, and other attractive variety of matter. Nor are practical hints neglected in the desire to please the reader, as where objections are made to what is called district visiting, as often injudiciously carried on by ladies with more benevolence than sense. The author speaks kindly of the good intentions of such persons, but wishes they could be "content to administer to the bodily wants of such of the poor as the minister pointed out to be deserving objects of charity, or those whom they themselves knew, without, by rule, once or twice a week intruding themselves into the homes of the labourers, annoying the honest, independent people, and encouraging the idle and dissolute to look for aid to the Ladies' Society, instead of working for themselves." The study of the character of "Aunt Fielding," in her life of constant usefulness to others and forgetfulness of self, cannot but be beneficial, and the notices of others in the village story are instructive as well as pleasing.

The story of Arthur Vaughan appears to have been written by a nonconformist student, and contains sketches of some of the phases of social life with which a writer in such a position would be familiar.

The fifteenth part of the Dictionary of Greek and Roman Geography, edited by Dr. William Smith, contains articles from Pytho to Salassi, including the important one of Rome, in which much learning and information are displayed. We may have occasion to criticise hereafter some of the details, but of the article on the whole we can only speak with highest approval, as an able and comprehensive account of the historical geography and the topography of Rome.

The Lay of the Stork is a poem suggested by an incident said to have happened a few years ago. A young German lady, curious to discover whither these birds repair on quitting their northern homes, attached to the neck of a tame one a letter, with a request that she might be informed when and where it was found. The bird was shot by an Arab in Syria, and the Prussian Consul at Beyrout addressed the desired communication to the young lady. The poem describes the curiosity of the lady, and the wanderings and fate of the stork, with various episodes, of which we may afterwards give further account.

#### New Editions.

*The Solitary Hunter; or, Sporting Adventures in the Prairies.* By John Palliser, Esq. Routledge and Co. *Modern Accomplishments; or, the March of Intellect.* By Catherine Sinclair. Simpkin and Co. *The Good Time Coming.* By T. S. Arthur. Copyright Edition, adapted to the English Public. J. S. Hodson.

Of Palliser's *Sporting Adventures in the American Prairies* we gave an account in reviewing the edition of the work published by Murray in 1853 (L. G. 1853, p. 615). The spirited record of the author's hunting and travelling experiences is now brought within the reach of a wider circle of readers.

The story of the *Good Time Coming* refers to the future under religious, not political aspects, as the familiar title might suggest; though the connexion between moral and social welfare is not overlooked.

The book is by an American writer, who has published other useful works of the class.

#### Miscellaneous, Pamphlets, &c.

*Who Wrote the Waverley Novels?* Effingham Wilson. *Arconia; or, Recollections of Wye-side. A Poem.* By John Hutchinson. W. and F. G. Cash. *Hymns for Children, selected with a view to being learnt by heart.* J. H. and J. Parker. *The Great Commonwealth of Christ and the Prophets.* By J. S. Lockhart. W. and F. G. Cash. *A Reply to Mr. George Combe's Pamphlet on the Currency, and the Bank of England Restriction Act.* By Civis. Smith, Elder, and Co. *Memorandum on Suggested Improvements in the Patent Laws of 1832-1853.* By Lord Stanley. T. and W. Boone.

It was supposed that the speculations as to the authorship of the *Waverley Novels*, raised lately by Mr. French, in *Notes and Queries*, had died out, but the appearance of a pamphlet of formidable size shows that the writer had only been holding back till he had accumulated further proofs of his extraordinary allegations. He now proclaims that Sir Walter Scott was indebted to his brother Thomas and to his sister-in-law for a large portion of his literary materials. Some remarkable facts are adduced in evidence, of which we will take an early opportunity of presenting a summary; meanwhile observing that Mr. French injures his case by the absurd title of his pamphlet. As a matter of literary curiosity, it is interesting to know whence Scott derived many of the incidents of his novels, just as it is interesting to know where Shakespeare found the stories which he worked up into his plays; but it is as idle and silly to ask who wrote the *Waverley Novels*, as it would be to ask who wrote Shakespeare's plays. From love of notoriety, or singularity, or from other motives, such questions may be asked, but they do not deserve serious attention. Our present criticism refers, however, only to the title of the pamphlet, in the course of which some really curious disclosures are made as to the aid which Sir Walter Scott probably received in regard to the materials of some of his novels.

In the poem of *Arconia*, Mr. Hutchinson celebrates in verse, emulous, in form at least, of that of Goldsmith's 'Traveller' and 'Deserted Village,' the beautiful scenery of the region of the Wye.

In the happy art of adapting sacred poetry to youthful minds Isaac Watts has never been equalled, but the present little collection contains some hymns by various writers that are suitable for being taught to children. Others are intended for a more advanced intelligence than the "infant minds," for the improvement of which Dr. Watts wrote some of his best pieces.

The author of the pamphlet on the Great Commonwealth presents his views on various subjects of social interest, in which he conceives that the spirit of Christianity ought to be more fully influential and operative. The text from the prophet Isaiah, prefixed to the treatise, "What mean ye that ye break my people to pieces, and grind the faces of the poor?" sufficiently indicates its scope and spirit.

In the form of dialogue, Civis discusses some of the tough and debatable questions connected with currency and the Bank Restriction Act, having special reference to the arguments of Mr. Combe in defence of the existing system, whose pamphlet, consisting of letters that appeared originally in *The Scotsman* newspaper, has attracted considerable attention.

Lord Stanley's proposed reforms in the Patent Laws bear chiefly on these three points.—1. The resignation by the Treasury of surplus funds arising from Patent Office fees, and the application of these to purposes connected with patents. 2. The requirement of a preliminary investigation, subject to appeal, by a scientific board instead of by the law-officers. 3. Greater publicity to specifications of inventions proposed to be patented, that opponents may have due cognizance of them. Lord Stanley thinks that no legislative interference is necessary for effecting these objects, but that they come within the scope of existing acts, and may be carried out by the Patent Law Com-

missioners. We have great doubts of the propriety of the second proposal, or at least of the possibility of its being worked without leading to greater abuses than those existing under the present system. It is a question analogous to that of the liberty of the press, which is secured not by censorship previous to publication, but by the liability to action in courts of law when offences occur. Lord Stanley proposes a scientific censorship over inventions. Patents are analogous to the copyright of books, and we see no reason why, within the legal limits, there should not be the same freedom in science and art as in literature.

#### List of New Books.

Andrews' (Bp.) *Devotions*, fcap. cloth, new edit., 5s. Archbold's *Criminal Law*. By W. N. Welsby, 13th edit., 41s. Barry's (M. J.) *Lay of the War*, fcap. 8vo, cloth, 2s. 6d. Beale (L. J.) *on Health, &c.*, fcap. sewed, 2s. 6d. Beecher's (C. E.) *Physiology*, &c., 12mo, cloth, 3s. 6d. Bunyan's *Pilgrim's Progress*. By Neale, 2nd edit., 17mo, 3s. 6d. Butcher's (R.) *Practical Perspective*, post 8vo, cloth, 7s. Burt's *Analogy*, 12mo, sewed, 1s. 6d.; cloth, 2s. Charlotte Elizabeth's *Helen Fleetwood*, 3rd ed., fcap., cloth, 5s. Derry, 12th edit., 12mo, cloth, 3s. 6d. Crisp's (S.) *Christ Made Sin*, 8vo, cloth, new edit., 2s. 6d. Alone Exalted, 2 vols., 8vo, cloth, 10s. Cummins's (G.) *Lion Hunter*, post 8vo, boards, 5s. Dallas's (W. S.) *Natural History*, post 8vo, cloth, 8s. 6d. D'Aubigne's *Reformation*, 5 vols., 8vo, sewed, 8s. 6d.; cloth, 11s. De la Motte's *Photography*, 3rd edit., post 8vo, cloth, 4s. 6d. Finlay's (G.) *Byzantine Empire, 716 to 1567*, 8vo, 2nd ed., 12s. 6d. Graville (Dr. A. B.) *on Sudden Death*, fcap. 8vo, sewed, 5s. 6d. Hay's (D. R.) *Science of Beauty*, royal 8vo, cloth, 10s. 6d. Humboldt's (A.) *Cuba*, post 8vo, cloth, 7s. 6d. Hutchinson's (Col.) *Dog Breaking*, 3rd edit., post 8vo, cloth, 8s. Israel in Egypt. By W. Osburn, 2nd edit., fcap., cloth, 5s. Kemps (Thomas A.) *Imitation of Christ*, fcap., cl., new edit., 5s. Kirby and Spence's *Entomology*, 7th edit., post 8vo, cloth, 5s. Lent Lectures at St. George's Bloomsbury, 1855, 12mo, cloth, 5s. Longfellow's *Poems*, fcap., cloth, 6s. Macfarlane's *Night Lamp*, 4th edit., post 8vo, cloth, 5s. Macnaught (Rev. J.) *on Inspiration*, post 8vo, cloth, 7s. 6d. Maitland's (S. R.) *False Worship*, 12mo, cloth, 5s. 6d. Margoliouth's (Rev. J.) *Penitential Hymn of Judah*, 8vo, cloth, 4s. Martin's *Early Educator*, 18mo, cloth, 2s. 6d. Maxwell's *Wild Sports of the West*, 12mo, boards, 1s. 6d. Meadows's *Chinese and their Rebellion*, 8vo, cloth, 18s. Moore's (T.) *Journals*, post 8vo, cloth, Vols. VII. and VIII., 41s. Mozley's (J. B.) *Baptismal Regeneration*, 8vo, cloth, 7s. 6d. Paice's *Conventions*, by Macnamara, fourth edit., 8vo, cl., 41s. Parker's (B. R.) *Gabriel*, post 8vo, cloth, 2s. 6d. Registrar General's *Sixteenth Report*, 8vo, cloth, 5s. Rosa's (A.) *Red River Settlement*, post 8vo, cloth, 10s. 6d. Russell's (Rev. M.) *Sacred Chronology*, 8vo, cloth, 2s. 6d. Scott's (Sir W.) *Highland Clans*, fcap. 8vo, boards, 1s. 6d. Sutton's (T.) *Calotype Process*, post 8vo, cloth, 2s. 6d. Tims's (J.) *Popular Errors*, fcap. 8vo, cloth, 3s. 6d. Turelinc's *Peace*, post 8vo, cloth, 4s. 6d.

#### ARTICLES AND COMMUNICATIONS.

##### WHO WERE THE CHALDAEANS?

To the Editor of the Literary Gazette.

THE above question is one of the most interesting in ethnography, and one which has never yet been satisfactorily answered; the subject, indeed, might have for ever remained in darkness, had not the inscriptions of the Nineveh marbles at once put us in the right path on this as well as on many other points connected with the early history of our race.

In a paper read by Sir Henry Rawlinson before the R. A. Society, last December (and reported in your journal of the 8th of that month), he says, "The balance is in favour of considering the Chaldaes as a Scythic race." Of course we infer he is guided in this conclusion by his readings of the Assyrian inscriptions. However, as far as I have searched these same inscriptions, I arrive at quite a contrary conclusion—that the Chaldaes were a Semitic race in every nationality.

The inscriptions state, when the flood took place the family of Husa-Lud were saved in the ark, the miserable Gimr, *Scythians*, being destroyed for their rebellion against the gods. After the flood the Gimr are again mentioned as possessing Shinar; by this they appear not to have been wholly cut off. The Assyrians called themselves the sacred nation of Husa, thus showing they were descended from Husa-Lud. On the Kouyunjik Bulls it is stated the Assyrians separated from the parent stock of the nation of Lud at Ur of the Chaldaes, and, after travelling southward, settled in Nineveh, B.C. 2049 years; the exact date is given from the death of Bul-Haka, King of Assyria. Here we at once find that the famous Ur of the Chaldaes was in Armenia, and not in Mesopotamia—there can be no doubt of the reading, for the city and the migration are mentioned several times, besides particularising the former

to have been situated in the county of Rual, in Minna.

The Lud, the parent nation of the Assyrians, at the head of whom was Noah, are clearly the Chaldaes of the Scriptures, and *Ur, Sha, Ludim*, the Ur of the Chaldaes, the very city Terah and his family quit for Haran, where this patriarch settled, and Jacob, in after years, came to seek a wife of his father's kindred. This city was the modern Ura; and *Surr*, the Ur of the Chaldaes, must have been situated to the E.N.E. of it, near the Lake of Van.

Previous to the migration of the Assyrians, Gimrad, "Chief of the Gimr," or the chief Bowman, had settled in Shinar, and founded a *Scythic* kingdom. The Chaldaes were not then in the land. When the immigration of the Lud into Babylonia took place, I have not yet discovered.

The Assyrians may have assisted their own race in overcoming the Gimr in Shinar, as stated in Isaiah xlii. 13:—

"Chaldaens: this people was not, till the Assyrian founded it for them that dwell in the refuge."

The translation in our version is wilderness, but as the translators had not the assistance of the cuneiform inscriptions they were not likely to know what *Zu* meant, which is the word they have translated wilderness. The city of the Chaldaes, *Surr*, was in *Zu*; the ark rested in *Zu*, and is sometimes designated *Zu*. I take the word to mean a high place—a place of refuge. *Zu* was, therefore, in Armenia.

The Scyths being in fear of their northern neighbours, erected the great barrier called Sidd Nimrod, a work of the earliest times, known as the Median wall. The kings of Assyria assumed the title *Sar-Bab-bat*, "King of the Gates of the Euphrates." This wall, being the key of the southern country, expressed the Lordship of the lower Mesopotamia.

The Chaldaes, in their occupation of Shinar, kept distinct from the Gimr, whose chief city was called *Kaman*, or *Kanara*; and their religion a Magianism—a worship of the concave vault of heaven, under the title *Kaman*, *Nebu* of the pantheon; and also fire as the chief of the elements.

When the family of *Nebu-chud-nazr* came into power there was a blending of the Gimr and Chaldaes. The *Lud* spread themselves to the sea-coast, so for ages the Scyths must have been in complete subjection. We find the *Lud* of the *Pis-Phrat* and the *Lud-Aram* mentioned in *Sennacherib's* reign, the latter being the original peoples in their seats in Armenia. In Genesis x. there is no mention of *Chasdim*, although there is of *Lud*.

The word *Chasdim* is entirely a modern word,\* and must have got into the text after the captivity; it is from the root, *Kishd*, "a bow," corresponding to *Gimr*, which is also a bow—therefore these two nations became confused by the later Hebrews. In fact, when the captivity took place, *Nebu-chud-nazr* had evidently done away with the distinctive nationalities of the two nations. The Hebrew writers not distinguishing between the *Lud* and *Gimr* shows great ignorance, or a vulgar corruption of the text. However, I could enumerate many similar instances—as *Nimrod* for *Gimr-ad*, *Mera-dik* for *Mera-dakh*, "the lord of darkness," which was the chief deity of the *Lud*; a worship established at the time of the deluge, &c. The word *Chasdim* is never once mentioned in the Nineveh inscriptions, the generic name of the Semitic race being *Lud*, from which race came the Assyrians and Chaldaes of Aram and Babylonia. Again, on the Egyptian monuments they are styled the upper and lower *Ludin*. This is, I think, a complete refutation of the Chaldaes being Scyths, the Gimr, or *Scyths*, being never mentioned in the inscriptions but as an antagonistic race. To pursue the subject further would require more space than you could afford.—Yours, &c.

Bath, Feb. 20th.

H. A. ORMSBY.

\* The Greek term *Χαλδαῖος* has no connexion with the Hebrew *Chasdim*, it being a corruption of the original word *Lud*.

# SOUTHEY AND THE LATE MR. MURRAY.

(From the Quarterly Review.)

HAVING reached the period at which Southey entered upon his unchanging course of life, we should here have left him for the present if an unfounded accusation against the late Mr. Murray, who first suggested to Sir Walter Scott the establishment of the 'Quarterly Review,' and to whose enterprise and sagacity was due much of its success, did not call for some comment from the journal which he planted and fostered. Though the very statement which conveys the charge is sufficient for its refutation, and though the imputation is in direct contradiction to the quality for which Mr. Murray was pre-eminently conspicuous, the high authority of the Laureate might, if the passage was left unnoticed, impose upon hasty readers, who are less familiar than the last generation with the character of the man he has gratuitously maligned.

In 1810 Southey contributed an article on the 'Lives of Nelson' to the 'Quarterly Review.' Mr. Murray offered him 100*l.* to enlarge this essay, and publish it with his name in a separate form. The work appeared in 1813, and was among the most esteemed of the author's productions. In 1815 Southey wrote a paper on the 'Life of Wellington,' for the Review, and the crowning victory of the great Captain having immediately afterwards raised the popular enthusiasm to its utmost height, Mr. Murray invited Southey to reprint his article, with additions. This proposal is thus communicated by the Laureate to his friend Mr. Bedford.

"I must tell you a good manoeuvre of the Bibliopole's. He proposes to give me fifty guineas if I will amplify the Wellington article a little, annex to it a full account of the late battle, and let him publish it within three weeks in one volume, like the 'Life of Nelson,' as a 'Life of Wellington,' and with my name. Now he knows very well that if he had *primæ facie* proposed to give me 150*l.* for a 'Life of Wellington,' I should not have listened to any such proposal. I might with good reason have considered it as a derogatory offer. But because, through my principle of doing things of this kind as well as I can without any reference to price or quantity, he got from me a fair 'Life of Nelson,' instead of a mere expansion of a paper in his Review; and thereby (though he paid me 200*l.* instead of 100*l.*, which was the original offer for one volume) got from me for 200*l.* what I certainly would not have sold to him for 500*l.* had the thing been a straightforward business from the beginning,—because he has dealt so thrivingly in one instance, he wanted to trepan me into this kind of bargain."—*Letters*, vol. ii. p. 413.\*

In what tone Southey wrote when he was attacked may be seen in his 'Letter to William Smith,' and from this it may be judged with what fierce indignation he would have denounced an adversary who had ventured to represent any transaction of his in which he had made a distinct and straightforward proposition, without the least ambiguity or concealment, and which the person to whom it was made was entirely free to accept or refuse, as an attempt to trepan another into an injurious bargain. There could be no trepanning where every circumstance was frankly stated and thoroughly comprehended, and if it was what Southey calls 'a derogatory,' it was at least a candid offer. But more than this, the terms of it show that Mr. Murray could not possibly have entertained the design which Southey imputed to him, and that the proposal was equally honest and liberal. There was an express stipulation that the book should be published within three weeks, which would have allowed Southey only a few days to effect the required enlargement. A fortnight was the utmost time that could have been spared for it, and never in his life was he paid fifty guineas for a fortnight's work except by Mr. Murray himself. The palpable object of the publisher was to bring out the book before the excitement consequent upon the battle of Waterloo had cooled, and the eager curiosity which craved gratification at the moment had died away. It was not an elaborate Life of Wellington which was wanted or intended. This might have answered another end,

\* This unworthy letter of Southey's we gave without comment in our notice of Mr. Warton's book, *ante*, p. 6.

but could not have been got ready to meet the demand of the hour, and the disingenuous scheme which Southey concocted in his own brain, and then fathered upon Mr. Murray, would have altogether defeated the wishes of the latter. It was expressly to guard against any such procrastinating amplifications that the publisher made it the very condition of the bargain that the book should appear within three weeks. A hundred and fifty pounds would even to a man of Mr. Southey's eminence be still thought a liberal, and was then an unheard-of price for writing and slightly enlarging a reviewer's sketch of the Life of Wellington, nor did the Laureate himself pretend that it was insufficient, except for the entirely different work which he had shaped in his imagination—a work which would have been actually prohibited by the contract. An imputation of trickery and cunning which rests upon no sort of evidence is merely discreditable to him who makes it; and when, as in the present instance, the charge is directly at variance with the facts, there is nothing which can extenuate it, except the circumstance that it occurs in a letter which was written at the instant, and that men, in the carelessness of confidential intercourse, will hastily admit unworthy suspicions, which upon reflection they would disown. It is one of the evil consequences of an editor like Mr. Warton, that his want of discernment leads him to perpetuate passages in which he sees nothing except the aspersions of others, and is blind to their bearing upon the reputation of the person whom he most desires to serve.

Southey in one of his letters speaks of the character which Mr. Murray had obtained for liberality. This is notorious to every one who has associated with the eminent literary men of the last generation, nearly all of whom have now, alas! disappeared from the scene. No one was ever more entitled to the praise which Dr. Johnson gave to Millar, of having raised the market value of literature, and his dealings with Southey himself are an instance of it. When the 'Quarterly Review' was established, the articles were paid at the rate of ten guineas a sheet, which was the same scale that had been adopted by the proprietors of the 'Edinburgh Review.' This was higher remuneration than Southey had ever received before for similar work, and he told his brother that he could not only afford at this price to write with care, but to re-write his essays where the subject required it. Before a year elapsed, he was offered, for the article on the 'Lives of Nelson,' twenty guineas a sheet, or double what he had acknowledged to be ample, and he spoke playfully of having invented a new mode of criticism in order to merit his fee. For the review of the 'Life of Wellington' he got 100*l.*, and he thought the sum so large, that he himself called it "a ridiculous price." Yet this ridiculous price he continued to receive, and he was in the habit of saying that he had been as much overpaid for his articles as he had been underpaid for the rest of his works. Often as we have heard of the liberality of Mr. Murray, we are acquainted with no stronger testimony to it than this confession of Southey, that he had been overpaid by him for years.

The conduct of Mr. Murray with respect to the 'Life of Nelson' was, we think, no exception, but the reverse, to the general tenor of his dealings. He offered 100*l.* for the enlargement of the article. Southey knew what he was expected to do, and what he was to receive for doing it. He chose, for his own satisfaction, to extend the plan without asking, as he was bound to do, the consent of the publisher; but Mr. Murray, on seeing the result of his labours, voluntarily paid him double the stipulated price. It was impossible that he could divine what was passing in Southey's mind, or suppose that he valued work at 500*l.* which he did of his own accord under an agreement for 100*l.* Mr. Murray may justly have considered that he was acting liberally when he gave him exactly twice the sum which was named in the bond. Nor can Southey's estimate of his own writings be accepted as a true indication of



their pecuniary value. Nothing has struck us more in reading his letters than the contrast between the gain which he anticipated from his publications, and the price which they realized. He said he would not sell his first volume of his 'History of the Brazils' for 500*l.*, because the eventual profit would be considerably greater. Yet long after he had put forth the second volume he stated that the two together had not brought him the amount he received for a single article in the 'Quarterly Review,' and when the third and last came forth from the press, he discovered that all three would hardly pay their expenses. He had great hopes from 'Madoc,' and the profits of the first twelvemonth were 3*l.* 19*s.* 1*d.* His books, in short, had not been successful, nor did they ever attain an extensive circulation. A large part of his reputation was derived, as we learn by his own statements, from the 'Quarterly Review,' and at the period when he undertook to amplify the article on Nelson, he was much less celebrated than he afterwards became. His name, consequently, did not then carry with it the weight that we might now imagine. The 'Life,' even when it had been a second time expanded, only filled one of the small volumes of the 'Family Library,' and we cannot discover that at the date of the original edition, Southey had ever before made two hundred and fifty guineas by the same amount of prose. For the subsequent revision for the 'Family Library' he received an additional 100*l.*

Besides the charge against Mr. Murray, of practising discreditable manoeuvres to obtain the copyright of books for less than their value, the letter to Mr. Bedford contains the allegation that the correspondence of Mr. Murray was interspersed with both broad flattery and broad hints; the latter, it seems, being in the nature of advice. When it is considered how ill Southey understood the taste and wants of the reading world, and how peculiarly unfortunate he was in most of the schemes in which he was left to his unfettered judgment, a publisher might well believe he was rendering him a service in indicating what was likely to sell. In any case there could have been nothing improper in the course; in the case of Mr. Murray it had more than ordinary warrant. His drawing-room was the resort of most of the eminent men of letters of the time. It was there that they daily met to talk over the books and topics of the hour; and the hints which Mr. Murray sent to Keswick were in all probability the substance of opinions expressed by the highest authorities in literature. The commendation was as honest as the advice. Southey, who did not spare flattering eulogiums upon himself, had a morbid distrust of the compliments of others. On Coleridge telling him that he loved and honoured him, he replied that he believed it; but if anything could raise misgivings, it would be that Coleridge should have uttered his feelings. The same sentiment occurs again and again. He was not more critical of censure than of praise; and though far from consistent in his professed aversion to homage, it was difficult to foresee in any particular instance whether he would welcome an admirer as a friend, or repudiate him as a hypocrite. The truth was that he loved commendation, but was prone to suspect that it was not sincere. In the present case the doubt was without foundation. The services which he rendered to the 'Quarterly Review' were always fully appreciated; and Mr. Murray showed his sense of their value when, by Southey's own testimony, he overpaid him in money as well as in praise. If it was an error to have given him more of both than he deserved, it was at least the failing of a generous mind; and were we called upon to select, we would rather for our part have committed the fault than have brought the accusation. No apology can be required from us for a defence that we should have been blameable to withhold. The sole regret we feel is, that we should be compelled to mix up Southey's honourable name with ungracious comments. The chief blame, we repeat, belongs to Mr. Warton. A life-earned character may be written away in a single moment of

thoughtlessness or spleen, if every opinion which an eminent man lets fall of another in his private correspondence is to be given to the world; and no censure can be too strong for those who, by printing the casual ebullitions of the hour, convert the confidences of intimacy into a public libel upon the dead.

#### GOSSIP OF THE WEEK.

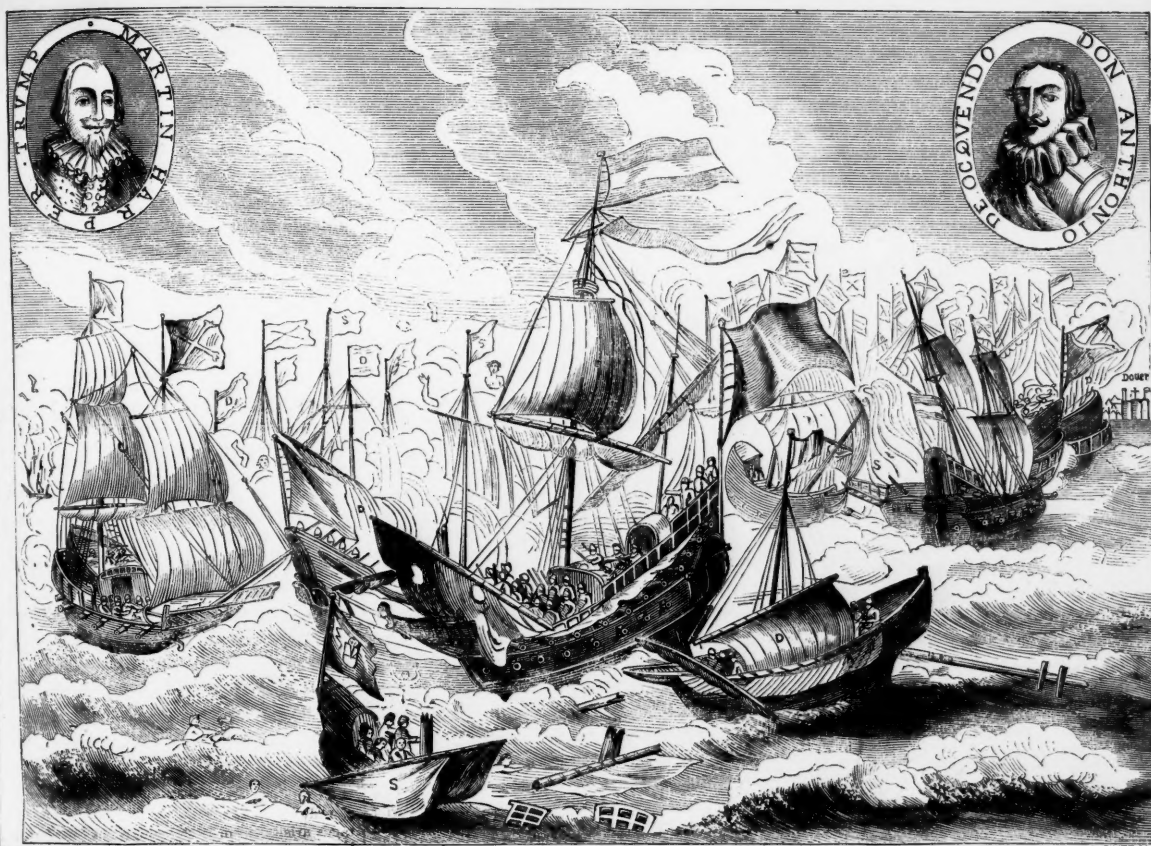
THE great event of the week, regarded in scientific and historical, as well as in political and national aspects, has been the Naval Review at Spithead. On this occasion the Solent bore the largest war fleet that has ever been assembled. It consisted of 26 screw line-of-battle ships; 38 frigates, paddle and screw; 2 mortar frigates; 4 wrought-iron floating batteries; 50 13-inch mortar vessels; 20 sloops, corvettes, and brigs; and 164 screw gun-boats; in all, upwards of 300 men-of-war, having an aggregate tonnage of 150,000 tons, manned by 40,000 seamen, carrying 3800 guns, and firing at one discharge a broadside of nearly 90 tons of solid iron. The amount of science involved in the construction and equipment of this mighty armament was not, in all probability, considered by the thousands who contemplated the extraordinary spectacle. But the fact was not lost upon the philosopher who remembers how very recently steam has been introduced into the navy, and made subservient to the art of war. Those who had the good fortune on Wednesday last to see those huge leviathans, the 'Duke of Wellington,' 'Royal George,' and other three deckers, gliding swiftly through the water with no apparent means of locomotion, impelled by submerged screws, must have felt proud of the scientific skill as well as the maritime power of England. The last and certainly not the least interesting adaptation of this mechanical auxiliary, is that where it has been employed as a motive power for gun-boats. Within an incredibly brief period our navy has been increased by 164 of these vessels. The first class is composed of ships 200 feet long, carrying six long sixty-eight pounders, provided with engines of 360 horse power, and a crew of 100 men. The second class are 150 feet long, and, carrying four sixty-eight pounders, are provided with engines of 200 horse power, and the crew numbers eighty hands. The third class are about 100 feet long, carry one sixty-eight pounder pivot gun, one thirty-two pounder pivot gun, and two brass twenty-four howitzers. This class is considered the most effective. Besides these there is a fourth class, consisting of ships scarcely larger than the small steamers which ply upon the Thames; they carry two thirty-two pounder pivot guns amidships. All these gun-boats are provided with high-pressure engines, working screws, by which means they are enabled to attain an average speed of ten knots per hour. When we add to this naval force the huge civilian flotilla, the merchant steamers alone having more tonnage than the fleet with which Nelson conquered at the Nile and Trafalgar, we have completed the statistics of the memorable scene, the 'pomp and circumstance' of which will not soon fade from the memory of those who witnessed it. The spectacle was not, however, without ludicrous and even melancholy associations. The members of the legislature, after a succession of misadventures, arrived only to see the close of the review, and obtained personal experience of the mismanagement of the Admiralty authorities, which must have removed all surprise at the disastrous scenes of Balaklava harbour. The appearance, too, of the vast fleet of gun-boats, while attesting the resources of the country, gave rise to humiliating reflections as to the remissness of the Government which neglected to provide such a force till the opportunity for its employment had passed away. The music of 'Rule Britannia' formed part of the ceremony of the day, but the absence of warlike feelings damped the enthusiasm with which the familiar strains might have been greeted. In the superiority of the naval force

now reviewed over that which floated on the same waters in 1814, there is a material guarantee against the present proving a hollow and delusive peace, such as was then celebrated.

The appointment of Mr. Panizzi to the office of Principal Librarian of the British Museum has been discussed, at some length, in the House of Commons, and we are bound to admit that the testimony given on this occasion, in favour of his great personal zeal and administrative ability, was much beyond what we or the public have given him credit for. We have only to hope, with Mr. Monckton Milnes, that the appointment will be justified by his acts. But the truth is, the members of the legislature know very little about matters of literature, art, or science. The only argument brought forward against the selection of Mr. Panizzi to the supreme command of the British Museum was that he is a foreigner. Not one word was said about the claims of Mr. Hawkins, or of Sir Frederic Madden, his seniors in the service of the Museum, or of his obstinate disregard of the outcry made by scientific and literary men of all denominations for a Printed Classed Catalogue of the Library. The Chancellor of the Exchequer, himself a literary man, stated, in reply to a question on this subject, "He understood that, when the Commission sat," which is several years ago, "a promise was made that the Catalogue should be completed in 1860. Progress was regularly made with it, and he knew no reason to doubt that it would be completed at the time promised." But how completed? It is merely the ordinary manuscript catalogue of reference that is, and always must be, in progress. The advantages of printing, to say nothing of classifying the Catalogue, it is announced, would not be commensurate with the expense it would entail. We spend 100,000*l.* in a new Reading Room, in the face of a regular annual diminution of readers; and for the great desideratum, which is the absolute cause of that diminution, we fail to supply an obvious remedy on the score of expense. The disadvantages arising from the incongruous composition of the governing body of the Museum have partially been met by the appointment, among themselves, in compliance with a recommendation of Sir Robert Peel, of a Standing Committee of fifteen, of which from ten to twelve generally attend. All seem to have pretty well agreed that the art collections should be removed to the new National Gallery, to give space for the extension of the Natural History collections. One member proposed that the library should be opened to readers of an evening; but it has always been a rule in institutions of this kind throughout the world, the contents of which, if once destroyed, could never be replaced, not to incur the danger of introducing lights, and we are surprised that Lord John Russell should have been so far ignorant of his obligations as a Trustee as to give encouragement to such a proposal.

The Director of Kew Gardens has issued a most gratifying report of the condition and progress of that thriving and popular institution, and we are glad to find that it is assuming year by year a more permanent scientific character. Her Majesty has opened the Pleasure Grounds to the general public as well as the Botanic Gardens, including an area of nearly 400 acres ornamentally planted; and the number of visitors, which appears to have settled in ordinary at about what it was during the year of the Great Exhibition, is not unfrequently more in one day than it was, at the time of Sir William Hooker's entering upon the directorship, in one year. The number of visitors in 1841 was 9174; the number in 1855 was 318,818, amounting sometimes to 12,000 in a day. The chief additions this year to the buildings, many of which are much too confined and antiquated in structure, have been the erection of a house, 200 feet long, for Succulent Plants, and an additional museum capable of giving accommodation to 13,000 square feet of wall cabinets. It has been a source of great regret, however, that this building should have been erected in an arbitrary manner, contrary to the proffered advice of





### In Unpartiall Memoriall

Of the late Valliant and bloody bickrings and Battailles, betwixt the Warlike *Spanish*, and the *Hollanders*, on the Coast of *England*, or *Kent*; which Battailles were manfully fought on two severall Fridayes, the 6 of *September*, and the 11 of *October* last, 1639, there were in the 66 *Spanish* Ships, 1924 peeces of Ordnance; to whom the 120 Sayle of *Dutch* men were not inferiour in number or Vallour; as these following Lines doth demonstrate.

Great Neptune late, prepar'd a bloody Feast,  
And mighty *Mars* invited was a Guest.  
The front of Albion was their place of meeting,  
Their love was Ardent, fiery was their greeting  
On Fridayes (commonly) men Fishes eate,  
On those two Fridayes men were Fishes meate.  
The Moone was both those Fridayes in the wane,  
(When Fishes are most empty, poore, and leane.)  
Then *Dutch* and *Spanish* both themselves did bring,  
To set the hungry Fish a banqueting.  
The Sword-fish eate up Sword-men in short space,  
And greedy sharks eate sharks and ne're said grace.  
There legs, armes, lives and limbes (an Hecatomb)  
Were sacrific'd in th' aire, and Oceans wombe.  
The valliant *Don Antonio de Ocevedo*,  
T' avoyd chance medley, fought *Sede fendendo*,  
The *Belgian* blood, mixt with *Iberian* gore,  
And salt Sea water, purpled all the shore.  
*Spain*, *Naples*, *Portugal*, and *Dunkirk* stout,  
Like an impetuous Tempest fought it out.  
As *Igon*, *Beares*, and *Tyggers* scratch and bite,  
So did they rend and grapple in the fight,  
And tugs and hale each other, out of breath  
With dauntlesse courage; still out-daring *Death*.  
And whilst the Ordnance (like a tempest) thundred,  
Soule from their bodies in the aire was sundred,  
Whilst blustering *Eol* boysterously did puffle,  
And *Martin Trompe*, most hotly plaid at Ruffe,  
Thus valour met with valour, ire with ire,  
The curled Billowes seem'd like flames of fire.  
And as the waves the Chalky Cliffs did wash,  
The Sea-god tipped so much *Halderdash*.  
That, Drunkard like, he staggers, reels, and trips,  
And (like *Flapdragons*) swallowed men and ships.  
The *Porkpines* the Claret sea carows'd,  
And pickled *Spaniards* and fat *Dutchmen* sows'd,  
Like *Herrings* and *Anchovies*, smok'd and bloated,  
Some drown'd and sunke like soppes, some fairly floated.

Fishes in Shoales by millions fled together,  
And fear'd the red Sea was translated thither.  
The murr'ring shot, like Tennis Balles, were tost,  
And Death by (wholesale) many lives ingrost.  
The sandy Beache from *Deale* to *Dungenesse*,  
Was strow'd with thousands slaughter'd Carkasses.  
With men some deadly wounded, and some dead,  
The bosome of faire *Thetis* was o're-spread;  
The broken fragments of torne ships lay shatter'd,  
And sundry weapons swim; some whole, some tatter'd.  
The Oceans face look'd like *Acheldama*,  
And *Kent's* faire Borders seem'd a *Golgotha*.  
The musique was Guns, Drums, loud shrikes and cries  
Of mangled men; whose clamours pierc'd the Skyes,  
Whose repercussive Echo bounded backe  
As if great Thunder-bolts the Globe did cracke;  
And Trumpets' clanger through the Welkin rings,  
(Whilst *Canons*, *Demy-Canons*, *Culverings*  
Tobacco-pipes of mighty *Mulibers*.)  
With fogge, and smoake, fill all our Hemisphere;  
For since the famous yeare call'd eighty-eight  
There hath not bin so resolute a fight.  
Thus *Dutch* and *Spanish*, arm'd with *Belzebub*,  
Did make our Narrow Seas their Powdering Tub:  
Fire, water, murr'ring Bullets, sword nor spear,  
Or death's grim visage, put them not in feare.  
The *Spaniards* bold, and *Hollanders* were drench'd  
In th' Ocean, yet their courages unquench'd;  
Their resolution equal on each side,  
They bravely met, they fought, they fell, they died.  
Whilst all true Christians grieve that Christian blood  
Should madly thus be lost i' th' ruthless flood.  
Had all these Sons of *Nars* bin of one mind,  
And with unanimous consent combined,  
And all their Warlike forces jointly set.  
Against the miscreant Sect of *Mahomet*,  
These forces of great Ordnance, men and ships,  
Would cloud the Turkish Half-moone with *Eclips*;  
*Lepanto's* Battell is a president  
Of Christians forces joy'd with firme consent.  
The year of fiftene hundred seventy-one  
The Christians that most famous Battle won,  
When *Setimus* the Second, Emperour,  
Did sway the Scepter of the Turkish power;  
The fourteenth of *Elizabeth's* blest Reigne  
Th' united Princes did this Battle gaine;  
*Don John D'Aulina* was *Spaines* Admirall,  
*Don John of Austria* was chiefe Generall.  
*Venetian* gallies and great *Tuscany*,  
*Savoy*, and *Malta*, brought in brave supply.

Brave *Parma*, *Naples*, *Urbino*, *Genoa*,  
*France*, *Milaine*, *Mantua*, *Sicillia*.  
The Pope did then his force together gather,  
And, (in that act,) deserv'd the name of Father.  
This Fleet (in unity) themselves did fixe  
(Two hundred ships and Gallies, adding sixe)  
The Turkish Navy (as Records agree),  
In number were three hundred, thirty-three.  
And though the Christians beat them at that odds,  
Yet I conclude the Victory was God's;  
*Mahometans*, three times ten thousand fell,  
(To reape fruites of their *Alcoran* in Hell.)  
Few of those Hell-hounds backe did ever come,  
To bring the newes to brave *Bizantium*;  
And thousand *Turkes* tane; and in slavery shut,  
And some to ransom Christian Princes put;  
And thirteen thousand Christians there did gaine  
Their freedomes who had long in slavery lain,  
Eight thousand dy'd in that most glorious Warres  
(Whose Immortality outshines the Starres),  
Whereby 'tis plaine, if Christendome would cease  
Their jarres, and joyne together all in peace,  
Then blessing upon blessing God would send,  
And Otoman's great away would soone have end.  
But in this Fight, Gainers are losers; all  
The Detrimēt to Christendome doth fall.  
As *Cæsar* once 'gainst *Pompeius* Sons did fight,  
And (with his great losse) put them all to flight;  
For many *Romans* in that Battle dy'd,  
(But most men fell on conquering *Julius*' side.)  
A Sicophant fine Souldier flatteringly  
Said; Long live *Cæsar*! crowned with victory.  
Quoth *Cæsar*—Cease, prate not such flattery to me,  
For such another Vict'ry would undoe me;  
In all the Fields I formerly have fought,  
For onely fame and honour I have sought;  
But in this Battell, 'twas my care and strife  
To fight; and doe my best to save my life.  
And in those Sea-fights late, the case was such  
Betwixt the War-like *Spaniard* and the *Dutch*.  
Of Victory, no side can greatly boast,  
By true account, he that hath got, hath lost.  
Whilst Christians thus doe make each other sad,  
The *Dutchell* and the *Turke* are onely glad.

BY JOHN TAYLER.

FINIS.

Printed at London, by L. O., 1639.

RARE AND UNPUBLISHED BROADSIDE OF TAYLOR THE WATER POET.

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competent judges, in a locality on the borders of the lake in front of the Palm House, so damp as likely to give constant anxiety as to the safety of the collections. Another description of house greatly needed is one for the numerous conifers, and trees and shrubs from Australia, &c., which demand better greenhouse protection, especially height, and should have it without another winter's delay, or many will suffer irrecoverably. The Director says, 'I cannot urge too strongly on you, as First Commissioner, the imperative necessity for such a structure, if the remnant of these splendid specimens is to be saved; and in no other country of Europe would such a request, thus officially urged for the public service, be left uncared for. We have, on the other hand, to congratulate the Director upon having obtained a sum of 400*l.* from the Treasury and Board of Trade, for the purchase of specimens, relating mainly to vegetable products in the Paris Exhibition, and these, together with a numerous series of donations, filling forty-eight large cases, have constituted a most valuable addition to the Museum. Finally, the Herbaria and Libraries, including the Director's own extensive private collections, which have been liberally placed at the service of the public, possess a high character for scientific usefulness under the superintendence of Dr. J. D. Hooker, and are consulted as a matter of course by all botanists of repute, whether of our own country or visitors from foreign states.

The Horticultural Society's Chiswick Garden Maintenance Fund, to the surprise of many of its well-wishers, and to the honour of the more zealous of its wealthy members, has reached during the week to 2250*l.*; and yet but a comparatively small number of those whose carriages have so often crowded the green in its vicinity, and whose lackeys have presented so imposing a varicoloured and be-powdered vista at the entrance gate, have yet added their names and guineas to the subscription list. A remembrance of those brilliant fêtes should enlist the sympathies of a very much wider circle of the friends and fashionable patrons of horticulture than have as yet come forward to rescue this delightful locality from the spade and trowel of the builder, and we hope, ere many days are past, to see the needful minimum of 5000*l.* collected. The cause, if gained, will bring substantial honour to every name enrolled upon that goodly list.

The published schedule of the subjects of examination for candidates from institutions associated with the Society of Arts presents a very fair field for competitive trial, while securing sufficiency of qualification in candidates. The certificates are to be of three classes, the first of which will only be awarded to a high degree of excellence. Besides writing and spelling, the subjects of examination are arithmetic and geometry, mechanics, chemistry, physiology, botany, agriculture, geography, English history, English literature and composition, Roman history, Latin, French, German, drawing. This is a pretty wide range of subjects, and will require as much education as is usually acquired in schools or by private study. A list of books on each subject is appended, but they are merely recommended as useful manuals, the examiners being prepared to recognise knowledge however obtained. Several prizes, founded by members of the Society of Arts, are announced for excellence in particular departments. Candidates who pass the examination with distinction will be recommended to the Civil Service Commissioners for appointments in those branches of the service where intimation has been given that the certificates of the Society of Arts will be regarded as testimonials worthy of credit. Many mercantile firms and public establishments have also expressed their readiness to promote the success of the plan of examination by favourably considering the applications of candidates for employment who have passed honourably through this ordeal. The movement is altogether a commendable one, and it will greatly depend on the mode of examination whether it will prove of public advantage. The names of many of the examiners are good, but we must

reserve our opinion of their work till we have seen the detailed papers for the first examination, which is to take place in June.

The Anniversary of the Printers' Pension Society, at the London Tavern, on Tuesday, despite the attractions of the Naval Review, which withdrew many of its visitors and stewards to Portsmouth, was attended by nearly 120 printers, publishers, and authors; and, thanks to the hearty and genial chairmanship of the Director-General of the Geological Survey, the entertainment was an enjoyable and profitable one. On proposing the toast of the evening, Sir Roderick Murchison, in calling attention to the strong claims of the Society on our sympathies and benevolence, went on to say, "If printing be what I think it has been most truly called, 'the telescope of the soul,' by bringing all who enjoy its blessings into communication with the past, the present, and the future, then surely does every cultivated mind owe a debt of gratitude to those soldiers of the press, to that rank and file of the great army of the mind, which was first organized and marshalled by the immortal Gutenberg, and so much advanced in Britain by our own Caxton." "It has been my lot," continued Sir Roderick, in speaking of the acquirements and merits of the compositors and readers, "to give more trouble to the printer than most contemporary writers, and I have always admired the address, ability, and tact of the working men, who, if patience be a heavenly virtue, ought never to have had the name applied to them that is in common use. It is to an author like myself that the term might in common honesty be applied of printers' devil. I entertain the same regard for the man who works the types, and the reader who supervises the proofs, as I do for the short-hand writer who renders my crude speech into good and racy English—a gratitude, I will say, which is seldom expressed by the very numerous public orators who owe the debt." The evening passed off with great hilarity, and the Secretary, in announcing subscriptions to the amount of 392*l.*, including five-and-twenty guineas from the Chairman, exclaimed, "Eight pounds more, gentlemen, and we shall have an even four hundred." "Put me down for the difference," responded Sir Roderick, and the Director-General retired amid a storm of cheers that did honour to the generous impulse.

On Saturday last the small but choice collection of County Histories, formed by the late John Lane, Esq., of King's Bromley Manor, Staffordshire, was sold by auction by Messrs. Sotheby and Wilkinson. The books were generally in fine condition, and mostly on large paper, in fact, what are technically termed 'collectors' copies.' The personal attendance of amateurs was greater than at any other sale for some time past, and the prices paid for several of the lots were unusually high. Amongst the articles that caused the greatest competition may be enumerated Dugdale's, Warwickshire, by Thomas, 2 vols., which sold for 62*l.*; 'Gough's Sepulchral Monuments,' 5 vols., knocked down, after considerable competition, for 79*l.* 16*s.*; 'Nichols' Leicestershire,' 8 vols., 73*l.*; 'Ormerod's Cheshire,' 3 vols., 51*l.*; and 'Sandford's Royal Genealogies,' 1 vol., 22*l.* The chief attractions, however, were a first edition of Shakespeare, an unusually fine copy, and a set of 'Prynne's Records,' in three volumes. The value set on the possession of a first Shakespeare may be gathered from the fact that this single folio sold for 164*l.* 17*s.*, a large sum, when it is considered that few of the great dramatic collections brought to the hammer have been found without a copy of this precious volume. The occurrence of a set of 'Prynne's Records,' is a more unusual event, as only 23 copies of the first volume are supposed to have escaped the great fire of London. The present copy sold for 200*l.* 11*s.* Amongst the lower priced articles we must be content, for the gratification of our country readers, with naming the following: 'Aubrey's Surrey,' 5 vols., 9*l.* 2*s.* 6*d.*; 'Owen and Blakeway's Shrewsbury,' 2 vols., 8*l.* 8*s.*; 'Warner's Hampshire,' 6 vols. in 4, 18*l.* 15*s.*; 'Atkyns's Gloucester-

shire,' original edition, but wanting the portrait, 9*l.* 15*s.*; 'Blomefield's Norfolk,' 5 vols., 12*l.*; 'Chauncy's Hertfordshire,' 16*l.* 15*s.*; 'Clutterbuck's Hertfordshire,' 3 vols., 14*l.* 10*s.*; 'Coutinier de Normandie,' the first book printed at Rouen, 19*l.*; 'Halles' Chronicle,' second edition, suppressed by Act of Parliament, 15*l.* 10*s.*; 'Hasted's Kent,' 4 vols., imperfect, 9*l.* 15*s.*; 'Manning and Bray's Surrey,' 3 vols., 16*l.* 10*s.*; 'Morant's Essex,' 2 vols., 13*l.* 15*s.*; 'Stow's London,' 2 vols., 15*l.* 15*s.*; 'Whitaker's Richmondshire,' 2 vols., 17*l.*; and 'Thoroton's Nottinghamshire,' 9*l.* A magnificent volume of 'Fac-similes of Mediæval Ornaments,' by Mr. Shaw, sold for 63*l.*, and two imperfect Horæ for 15*l.* 5*s.* and 29*l.* The sale, 158 lots, produced 1400*l.* 11*s.*

Advantage has been taken of the interest excited by the naval review at Portsmouth, to invite public attention to the claims of Mr. F. Pettit Smith to the honour of having introduced the screw propeller into the English navy. A fund is in course of collection for a testimonial to Mr. Smith, whose experimental trials with the *Archimedes* screw ship, about twenty years ago, first attracted the notice of engineers. The Admiralty of that day approved and assisted his experiments, the successful results of which were attested by Brunel, Stephenson, Manby, Rennie, Lloyd, Nasmyth, Napier, and other engineers and naval architects. A considerable sum has been raised by private subscription for the testimonial, but the case is one from which the country has gained so much advantage that the announcement of an annual pension of 200*l.* from the civil list, dated from January of the present year, as a national recognition of Mr. Smith's services, must be received with general satisfaction.

The astronomers are right, but the inspector is not wrong, about the moon's rotation. This controversy, like many others, is a mere logomachy, or a dispute about words, not about facts. Mr. Symons says that the moon has no rotary motion, while his opponents say that it has that motion in the sense in which every astronomer and mathematician has ever used it. This only proves that mathematicians use the term, in this instance, in a sense different from its acceptance in common language. "The fact," says Professor Hopkins, "that the moon revolves round the earth, turning the same hemisphere towards it, constitutes her rotary motion about her own axis in the only sense in which the term has any dynamical significance." Other antagonists of Mr. Symons think the rotation of the moon demonstrated by the fact that a portion of its circumference turns to all points of the compass successively during its revolution round the earth. But the same may be said of any spherical body much nearer the earth's centre; say the dome of St. Paul's cathedral. In the revolution of the dome round the earth's centre any part will undoubtedly be turned successively to different points of the heavens, and this Professor Hopkins calls "rotary motion in a dynamical sense," but who will therefore affirm that the dome of St. Paul's rotates on its own axis? All that Mr. Symons seems to have intended by the remarks which have given rise to so much controversy was, that in educational manuals some fuller explanation should be given of motions to which the same term is now in different senses applied. If Professor Hopkins and Mr. Symons, sidling round St. Paul's with their faces to the ball, perform rotary motion on their axes, how is their movement to be designated if they waltz over the same track?

The following is from the Chevalier de Chatelain:—"SIR, I must request of your justice to insert this letter in your next number. You state, in your number for the 19th April, in your review on my translation of the poem of 'Evangeline,' which I have dedicated to Cardinal Wiseman, that 'the Chevalier de Chatelain degrades the literary profession by a dedication commencing thus:—

"MONSIEUR, 'Sinite parvulos venire ad me.'—Ce précepte d'indivine essence, vous voulez bien me permettre de la mettre en pratique en plaçant sous l'abri de votre nom respectable et respecté cette aimable fille du grand poète Longfellow, 'Evangeline.'"

taking care to place a note of admiration after the

last word, instead of a comma, thereby mutilating my meaning, instead of finishing the sentence thus :—

"Type de la résignation aux volontés de Dieu, vertu sublime qui fait que l'opprimé supporte sa peine en pensant qu'un jour il sera affranchi au ciel des liens qui sur la terre entravaient la liberté de ses actions."

By inserting the phrase in its integrity, you will give your readers an opportunity of judging whether I can possibly deserve being branded as having either degraded the literary world by an act of sycophancy (the first I have ever been accused of, by the bye), or travestied the scriptures.—We are sorry that it is necessary to explain to the Chevalier de Chatelain, more explicitly than by a single note of admiration, that the servility and irreverence of his dedication consist in likening the condescension of Dr. Wiseman in receiving his book, to the humility of the Saviour, when he said "Suffer little children to come unto me."

## FINE ARTS.

### NEW WATER-COLOUR SOCIETY.

THE exhibition of this Society opened to the public with increased brilliancy on Monday last. The progress of the New Water-Colour artists is very decided, and every year adds fresh laurels to their successes. Mr. L. Haghe is in his wonted strength; and the President, Mr. Henry Warren, has made a very decided feature of the gallery, by the good use to which he has turned his Oriental experience. Mr. Edward Corbould has made an unusual display of the marvellous, which is less successful in its appeal to the organ of wonder, than as a display of the resources and reminiscences of the painter. Mr. Absolon's groups, flat, but decisive in colour, suggestive rather than expressive in detail, have the same superficial appearance that has so often been noticed; and Messrs. Bennett and McKewan pursue each his own selected path of landscape portraiture with undiminished vigour. If we add to this the remark, that the figure subjects are on the whole more exact in drawing, and the landscapes more closely expressive of particular phases of nature than usual, we give perhaps the greatest praise that can be expected to the labours of these artists during the last year.

The *Antechamber of the Tribunal of the Inquisition, Venice* (50), is a scene, where the figures, excellent and expressive as they are, are outdone by the extremely rich furniture of the apartment, and the unrivalled skill by which the light has been depressed in the corner, where the finest display of ornamental carving is placed. So the frescoes which adorn the walls have been kept down to the proper tone of darkness which is due to their distance, yet painted in appropriate colour. Where other merits are so striking, the human action has need to be very fine to assert its due superiority. It would scarcely be just to say that this is not the case, yet the difficulties of the point force themselves on the spectator in this instance. Moreover, we confess to some considerable want of apprehension of the meaning of the incident meant to be conveyed. If we read the extract from Daru aright, it appears that by a law of Venice, if a patrician, not being banished by the state, and not being a priest domiciled at Rome, entered into the service of a foreign prince, he was at once recalled; and if he refused to return, his nearest relations were seized and imprisoned; or the means were consulted of compassing his death wherever he happened to be; or, if that were not possible, he was degraded from his rank. Now, in the scene before us, the interest of the group is evidently centred in one figure, whom we at first sight suppose to be the patrician; or if this be his brother or son, why are not the other "relations," the father and daughter, equally in danger of arrest? Then, on the other hand, if this really be the patrician, how comes he in the bosom of his family? The law evidently contemplated the seizure of his relatives in Venice, whilst he was abroad. In short, the title might be changed to a simple "Arrest by order of the Inquisition," without, as it appears to us, much loss of meaning.

In the *Town Hall of Oudenarde* (64) matters are very different. The figures here are in breadth of light, in the hall of their own free town. Their proceedings are as remote from mystery as can be conceived, and the "meeting of the incorporations" involves no intellectual effort or mental struggle that makes any great claim upon the descriptive powers of the painter. This is, in its way, as great a triumph of skill as the former, involving as much costume and detail, if not quite the same amount of emotion or of the principles of art rendering. In the *Venice, Il Molo* (55), the artist shows himself not quite so much at home as in the halls and antechambers of Flemish palaces. Though the care, the artistic appreciation, the masterly effort of the whole scene is sufficiently apparent, the general effect of the light is raw and disagreeable to the eye.

The principal effort of Mr. Warren has been the *Meeting between Rebekah and Isaac* (77). This group has been most beautifully arranged, studied with the utmost care, and piled into a pyramidal heap of Oriental character, to which the only thing wanting is the crowning stone. The climax is admirable, but when we look for the living features that should flash from the "pride of place" occupied by the lady, we are disappointed. Where is the glance of vivid curiosity, big with the presentiments of a life-long fate, suddenly cowed by the instinctive modesty of sex and custom, that causes even a princess to veil her eyes and face before the presence of a man, her equal? This is not here, nor any other better expression; but in the details of the subject all, and that is much, that relates to landscape and drawing is most novel and gratifying. So in other small scenes, *The Goaded Camel* (307), *Meeting the Caravan* (314), and others, a strong character of desert life is conveyed to the spectator.

But what shall we say of Mr. E. H. Corbould's medley, *Ye Lynners hys Dreame* (211)? The artist is asleep in his chair in his studio; below him roll the waters of oblivion, typified, we presume, by the crown and palaces seen below them. Into these waters a palette is gradually sinking, only two hands of the unfortunate owner being still visible. Then as to the motley subjects, amidst which we observe the Princess Royal painting her drawing of the Wounded Soldier assisted by a Vivandière; the figure of Faust and Margaret, Mephistopheles and Martha, a winged boy carrying Italian images, among which, curiously enough, is no young Prince of Prussia; an entry of Gower, Chaucer, Shakespeare, and Spenser, with heralds and pursuivants, banners and trumpets; a clown smoking, a harlequin drinking; a tumbler with an ape; numerous figures dancing and fighting at a fair; a tree peopled with imps, from which hangs the motto, *Qui invidet minor est*; figures hunting and hawking in the air; shadowy groups of St. George and the Dragon above; below, Russian and English troops at close quarters; all this looks too consistent for a real dream, too composed for somnambulism. No one ever doubted the genuineness of Coleridge's fragment, "In Xanadu did Kubla Khan," &c.; but Mr. Corbould's dream has no such internal evidences of authentic nightmare in it, yet "Kubla Khan" is more consistent, as far as it goes, than this jangle of images. Goethe's *Walpurgis Natch* might be nearer to this; yet that has the imaginative element imperatively impressed upon it as a whole. Still this wild scene of Mr. Corbould's is beautifully painted, both as to outline and colour; and the objects are an unwearying fund of gratification for simple curiosity. *Griselda* (27) appears to have been hastily finished, and to be below the artist's very elevated rank as a painter.

In the scene from *Don Giovanni* (223), Mr. E. H. Wehnert has surpassed himself. The figure of the Commendatore looks like stone, and the colours upon the dress of the figure whose hand he grasps are rich and pleasing.

*Propertia da Rossi* (265), by W. H. Kearney, is an ambitious study. The story is dismal enough:—a young lady, seated before a basso-relievo which she is carving, pines for the love of a young artist who neglects her. Where much is well painted, where the expression is strongly marked, and the

whole scene largely conceived and well executed it is hard to say that there is a fault in this composition. Yet something is wanting to arrest our interest in this history: perhaps a tenderness mixed with the despair, a ray of hope to illumine the closing darkness, is the one thing needed.

Mr. W. N. Hardwick in landscape retains his wonted position. *Namur, on the Meuse* (4), is one of those cool, grey, fresh scenes to which the world has been witness for many a year past.

Of Mr. Absolon's figures we have noticed already the sacrifice of nature to mere coquetry in the four subjects, *Norfolk, Derby, Sussex, Rutland* (70 to 73), in the *Kiss* (16), and the want of finish, the blotchy apology for drawing and colour, in the *Dorah* (202). Was ever hay depicted like that attempted in the *Hay-makers, Highgate Fields* (338), from the days of Prout and Girtin downwards?

Mr. McKewan's rocks are solid, his woods as green and massive, and his waters as flashing as ever. See *The Rugged Bed of the Lynn* (23), *The Fisherman's Havut* (108), and others. But if we might be permitted to suggest, we would urge variety; we would protest against mannerism. Nature does not always wear the same dress; these roaring floods and mossy stones "delight not all;" there is many another leaf to be turned over yet in the great book.

The almost ideal landscapes by S. Cook are constantly improving in beauty. *A Morning Breeze, Looe Harbour* (44), combines, with fresh air and bright colour, some beautiful forms in the winding pier, and an expanse of water bounded by a coast particularly characteristic of the south-west coast. *Kynance Cove at Sunrise* (169) is another fine instance of appreciation and rendering of elemental force.

*Paris, from the Pont Royal* (94), is an excellent drawing, though evidently studied from a photograph.

Mr. Bennett's *Ravine in Glen Tilt* (100) is feasible, but also a little mannered. The water is bituminous, lamplblackly, not like real water. But in elm trunks, and in masses of green foliage, the effects are broad and fine as ever.

A large picture by Mr. Aaron Penley, *The Bank of Skiddaw, with Bassenthwaite Lake* (143), is of larger design and less mannered execution than before. The effort with which natural effects have been studied is manifest throughout this study, which is a very fine rendering of lake scenery.

In *Turf Boats approaching a Lock* (150), by M. A. Hayes, the care with which the two horses and the poultry have been studied is remarkable. They completely eclipse the remaining portions of the drawing. *The Donkey Water Cart* (341), and *The Market Cart* (348), are equally good specimens of animal delineation.

Conspicuous as ever are the Italian scenes of T. L. Rowbotham. *The City and Lake of Como* (195) is in almost every point a repetition of effects, beautiful indeed, but reproduced with a sort of mechanical precision, and abundantly familiar to the public. The large *View of Monte Rosa* (142) is in the same grand and glowing style of composition.

A sketch for a *Picture of an English Cottage Home* (321), by Sarah Setchel; some excellent flowers and fruit pieces, by Mrs. Harrison and Mrs. Margetts; some pleasing Rhine sketches, by Mrs. Oliver; Mr. Wehnert's rich and deeply coloured *Jessica* (309); *St. Owen, on the Seine* (342), by J. H. D'Egville, are among the more striking objects on the screens.

We should not omit also to mention a clever sketch, by J. S. Prout, of *St. Maclou, Rouen* (258), where there is good drawing and character in the groups of peasants represented in front of the church; a head, *Little Vanity* (283), by Louis Corboux, clever as usual; some good military sketches, by G. B. Campion; and, though last, not least, *The Scribever* (336), by L. Haghe, an extremely good, rather small, copy of a sketch for a larger work, representing the man of money-bags with his wife seated in a room, with all the breadth, warmth, and homeliness which we asso-



ciate with the Flemish manner of treating such subjects.

The private view of Mr. Rogers's collection was held on Monday, Tuesday, and Wednesday last, and seldom have Messrs. Christie and Manson's rooms attracted a greater crowd of distinguished art amateurs and admirers. The paintings form a display of the most brilliant kind, and hold out a prospect of the highest competition that has been known for a long time past. Of foremost importance is the *Raffaello, The Madonna and Child*, which was purchased at the end of the last century by Mr. Hope, for 500 guineas, and which Dr. Waagen attributes to an early period of Raffaele's life. *Titian's Samson and Charles V.*, and *La Gloria di Titiano; Tintoretto's Miracle of St. Mark; Rubens' Battle between Constantine and Maxentius; a Virgin and Child*, by Correggio; the celebrated *Madonna del Gatto*, by Barroccio; *Mary Magdalen*, by Paul Veronese; several famous works by Rubens, Velasquez, Guercino, A. Carracci, and the Poussins; and amongst the modern paintings several Reynolds's, *Puck, The Sleeping Girl, The Strawberry Girl, A Girl with a Bird, Cupid and Psyche*, and others, with works by Wilkie, Leslie, and Sir C. Eastlake, form a slight intimation of the stores that are offered for sale. Every school of art has been represented, from Giotto and Cimabue downwards, and the more the collection is inspected, the better it will be found to answer the anticipations of visitors.

Mr. J. H. Foley, the sculptor, has addressed a letter to 'The Times,' repudiating the statement made by Sir Benjamin Hall in the House of Commons, that he had examined Mr. Foley's designs for the proposed Wellington monument, and that having seen them, he entirely agreed with the late Sir W. Molesworth, in deciding that they, in common with those sent in by Mr. Bailey and Baron Marchetti, were totally unsuited for the proposed object. Mr. Foley denies that, up to this time, Sir B. Hall has ever seen his designs. He also complains of the smallness of the grant, 5000*l.*, for so important a national work as the monument to the Duke; and adds, that he is not surprised that such a design as would be furnished by Mr. Bailey for such a sum was deemed inadequate by the Government. This is not the first time that a reckless impetuosity of statement has been recognised as one of the failings of the Right Hon. Baronet, the Commissioner of Public Works; but what is of more importance is, the grievance that great national works should be jobbed away at second-rate prices to second-rate men.

#### LEARNED SOCIETIES.

**BRITISH ARCHÆOLOGICAL.**—April 9th.—Annual General Meeting. S. R. Solly, F.R.S., Vice-President, in the chair. The auditor's report and balance-sheet were delivered in by Mr. Turner, from which it appeared that 23*l.* 13*s.* 2*d.* had been during the past year expended beyond the receipts, but that 109 members were in arrear. Forty-nine associates had withdrawn, and forty-eight new ones had been elected. The Society had lost four members by death, R. J. Smith, Esq., Rev. J. J. Ellis, M.A., F.S.A., Stephen Jackson, Esq., M.A., and W. D. Saull, F.S.A., of whom the treasurer read obituary notices. The following officers were elected for the ensuing year:—President—The Earl of Perth and Melfort. Vice-President—Sir F. Durrant, F.R.S., F.S.A.; George Godwin, F.R.S., F.S.A.; James Heywood, M.P., F.R.S., F.S.A.; John Lee, LL.D., F.R.S., F.S.A.; J. A. Moore, F.R.S.; T. J. Pettigrew, F.R.S., F.S.A.; S. R. Solly, M.A., F.R.S., F.S.A.; Sir J. Gardner Wilkinson, D.C.L., F.R.S. Treasurer—T. J. Pettigrew, F.R.S., F.S.A. Secretaries—J. R. Planché, *Rouge Croix*; H. Syer Cuming. Secretary for Foreign Correspondence—William Beattie, M.D. Council—George Ade; W. F. Ainsworth, F.S.A.; Arthur Aschapel, F.S.A.; Thomas Brewer; George Augustus Cape; Rev. J. E. Cox, M.A., F.S.A.;

F. H. Davis, F.S.A.; Nathaniel Gould, F.S.A.; Roger Horman-Fisher; George Vere Irving; Wm. Calder Marshall, R.A.; Wm. Meyrick; David Roberts, R.A.; Capt. A. C. Tupper; John Turner; William Wansey, F.S.A.; Albert Woods, F.S.A.; *Lincoln Herald*.

**ANTIQUARIES.**—April 10th.—Admiral Smyth, V.P., in the chair. Mr. V. H. Labrow was elected Fellow. The Rev. Edward Trollope, Local Secretary for Lincolnshire, read a memoir of Pope Hadrian IV., the only Englishman who has filled the pontifical chair. Mr. Chaffers exhibited the base of a very fine bronze enamelled vase, of Gaulish or British workmanship, said to have been recently found in England. The colours are displayed in the manner of the celebrated vase found in the Bartlow Hills some years since. Colonel Munro gave a *viva voce* account of his researches on the site of an ancient temple near Sebastopol, which he illustrated by maps and plans, and the exhibition of a vast number of relics found within the area of the walls, consisting of pottery, rude sculptures, fragments of glass, beads, tiles, &c.

**ARCHITECTURAL MUSEUM.**—April 7th.—Professor Cockerell, R.A., in the chair. The special object of this meeting was to present prizes for examples of carving in stone and wood by artist-workmen, from their own designs: these prizes, which were announced last year, are the first that have been given at this institution. The first prize for stone-carving, the sum of five guineas, was given by Mr. Ruskin, and awarded to William Sandilands, for a capital enriched with foliage and figures: the first prize for wood-carving, also the sum of five guineas, was given and awarded by the committee of the Architectural Museum to John Baldwin: and second prizes, of two guineas each, for both stone and wood-carving, were of them the gift of Mr. George Godwin, being severally awarded to George Galpin and William Forsyth. After a brief address from the chairman, Mr. Ruskin, in presenting his prize, spoke in strong terms of the importance of the Architectural Museum for advancing the truest interests both of architecture and of all artist-workmen who, in whatsoever manner, are connected with the practice of that great art. Having expressed himself highly gratified at the meritorious character of the specimens offered in competition for his prize, Mr. Ruskin warmly eulogized the capital which he had selected, and he pronounced it, both in truthfulness of character, in harmonious arrangement of details, and in spirited and easy execution, to be worthy of the best days of the Gothic age. Mr. Ruskin concluded with some words of earnest advice and cordial encouragement to the artist-workmen, and with a repetition of his conviction that they might derive from the Architectural Museum advantages of the utmost value.

The other prizes were then presented, with suitable addresses, by the chairman, who was followed by Mr. G. G. Scott, Mr. A. B. Beresford Hope, Rev. Dr. Biber, and Mr. Digby Wyatt. Two prizes of 10*l.* each for works in wrought iron and in stone, for next year, together with the subjects for the lectures for the present session, were announced by Rev. Charles Boutell, acting chairman of the committee, and Sir Walter James addressed the meeting.

#### MEETINGS FOR THE ENSUING WEEK.

**Monday**—Institute of Actuaries, 7 p.m.—(On the Theoretical Table of Mortality proposed by the late Mr. William Orchard. By Peter Gray, Esq., F.R.A.S.)  
**British Architects**, 8 p.m.—  
Geographical, 8 p.m.—(1. Reasons for doubting the existence of an Arctic Current along the East Coast of Greenland. By Capt. G. Irving, of the Royal Danish Navy. 2. Note on the Bonin Islands. By Capt. M. Quin, R.N., F.R.G.S. 3. Reports on the Connection between the Atlantic and Pacific Oceans, via the Atrato River. By Messrs. Kelley, Kinnish, Serrell, and Stone.)  
Royal Institution, 3 p.m.—Prof. Huxley on Physiology and Comparative Anatomy.)  
**Tuesday**—Civil Engineers, 8 p.m.—(Discussion upon Mr. Kelley's paper on the Junction of the Atlantic and Pacific Oceans by a Ship Canal, without Locks, through the valley of the Atrato.)

Art Union, 12 a.m.—(General Meeting.)  
Zoological, 1 p.m.—(Annual Meeting.)  
Royal Institution, 3 p.m.—(T. A. Malone, Esq., on Photography.)  
**Wednesday**—Society of Arts, 8 p.m.—(Mr. Joseph Burch on the Printing of Fabrics; with special reference to Shawls and Carpets.)  
London Institution, 7 p.m.—(Annual Meeting.)  
Royal Institution, 3 p.m.—(Prof. Tyndall on Light.)  
**Thursday**—Royal Institution, 2 p.m.—(General Annual Meeting for the Election of Officers.)  
Antiquarian, 8 p.m.—  
Zoological, 3 p.m.—(Monthly Meeting.)  
**Friday**—Royal Institution, 4 p.m.—(Prof. Owen on Ruminant Animals, and the Aboriginal Cattle of Britain.)  
Archæological Institute, 4 p.m.—  
**Saturday**—Medical, 8 p.m.—  
Botanic, 4 p.m.—  
Royal Institution, 3 p.m.—(Dr. A. W. Hofmann, on the Non-Metallic Elements, their Manufacture and Application.)

#### MUSIC AND THE DRAMA.

THE re-opening of Her Majesty's Theatre, after an interval of three years, is now finally arranged for the 10th of May. Mr. Lumley's programme is out already; and, considering the shortness of the time that has elapsed since it was resolved to recall the Muses to the old house, and the lateness of the season when the resolution was taken, the announcements of engagements made and in progress display an amount of energy which promises hopefully for the revived management. It was generally supposed by those who are most intimately acquainted with the resources of the continental theatres, that it would have been impossible, at a time when Mr. Gye's engagements were completed, to have collected a lyrical company even of mediocre pretensions. But these calculations, founded exclusively on the *prestige* of familiar names, and not taking into account the perpetual youth of music, and the ever-recurring fresh supplies of talent which the demand for the highest excellence produces, and cannot exhaust, are shown to be fallacious by the result. In his address, Mr. Lumley says, "At the present moment there are vocalists, of an excellence seldom surpassed, who have never been heard by an English public; of these the *élite* have been secured for the present season." And in a subsequent paragraph he adds, that, "in consequence of the late period at which it was resolved to open the theatre, the arrangements, satisfactory as it is hoped they will even now be found, are not yet fully completed, and negotiations are in progress from which important accessions are expected." The list of *artistes* already secured fully justifies these statements. Within the first four weeks, four vocalists, whose *débuts* will be looked forward to with the greatest interest in the musical circles, are announced to appear. Madame Albini inaugurates the season in the *Cenerentola* of Rossini; Mlle. Piccolomini, who will arrive on the 14th May, is to appear in the following week in Verdi's new opera, *La Traviata*, together with Madame Albini; to be succeeded immediately afterwards by Madame Albertini, in *Il Trovatore*, and by Joanna Wagner early in June, as *Romeo*, in Bellini's opera, *I Capuletti e Montecchi*. Amongst the male singers we find the names of Salvini, Calzolari, Mariani, Bocardé, Beneventani, and several others. The ballet is likely to be stronger than it has been for many years past, including Rosati, Bellon, Boschetti, Lisereau, Clara, Rosa, Katrine, and Marie Taghlini; Vaudris, Charles and Paul Taghlini. Signor Bonetti, of the Italian Opera, Paris, is to be the director of the music, M. Tolbecque leader of the orchestra, and Paul Taghlini *maitre de ballet*.

The preparations making for the ballet of the *Corsaire* at Her Majesty's Theatre, are on a scale of magnificence worthy of the old reputation of the house. In order to give the fullest effect to this production, Mr. Lumley sent for Mr. Marshall, the artist, from Paris, and, under an order from the minister, M. Fould, obtained permission for him to examine the machinery and appointments by which the *Corsaire* obtained its unprecedented popularity at the Académie Impériale. The whole of the complicated and gorgeous scenery and mechanism will be accurately reproduced at Her Majesty's Theatre.

Mlle. Alba, who has acquired a high reputation at the principal lyric theatres of Italy, and whose







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London: Richard Bentley, New Burlington Street.

## THE LAW MAGAZINE AND LAW

REVIEW will, on the 1st of May, be united as One Publication, not in name only, but by co-operation amongst the Contributors to each of the above quarters, under the general management of the Editor of the "Law Magazine." Vol. 55, No. 111, of the "Law Magazine," and Vol. 21, No. 47, of the "Law Review," will therefore unitedly appear as No. 1 of a New Series, under the blended title, the "Law Magazine and Law Review," price 6s., and will contain the following articles—viz., 1. History of Jurisprudence. 2. A Constitutional History of Jersey. 3. Life Peerages. 4. County Courts. 5. The Four Heirs to Sovereignty in France. 6. Report of the Charity Commissioners for England and Wales. 7. Memoirs of Mrs. Fitzherbert. 8. Papers of the Law Amendment Society. 9. Current Legal Literature. 10. Statute Law Commission. 11. Scotch Law of Evidence. 12. Judicial Statistics—Notes of Leading Cases—Short Notes of New Law Books—Events of the Quarter—List of New Publications, &c.

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W. and R. Chambers, London and Edinburgh; and all Booksellers.

### FIRST CLASS SIXPENNY MAGAZINE.

On the 29th instant will be published, the May number of **THE IDLER, AND NEW LONDON MAGAZINE OF CRITICISM AND GENERAL LITERATURE.**

CONTENTS.—1. Philip Massinger.—2. A Brazilian Grandee.—3. In Re Mackay, Michell, and Another.—4. Bolingbroke, Chapter III.—5. About Pear Trees.—6. Lord John Russell's Plan of National Education.—7. The Naval Review.—8. Reviews: Mrs. Fitzherbert and her Biographer—Margaret and her Bridesmaids.—The Transcaucasian Campaign of the Turkish Army under Omar Pasha.—The "Rivulet" and the "Controversy."—9. Literary Gossip, &c., &c.

London: Houlston and Stoneman, 65, Paternoster Row; and all Booksellers.

THE DIRECTORS of the CRYSTAL PALACE COMPANY have the honour to announce the following arrangements for the coming Season, commencing on the 1st of May:—

### I.—FETE IN CELEBRATION OF THE RETURN OF PEACE.

This is intended to be held early in May, and will be on a scale of great magnitude and interest. The details will be fully announced in a separate Advertisement.

### II.—FLOWER SHOWS.

1. On Saturday, the 24th May, a Grand Horticultural and Floricultural Fete.  
2. A Second Grand Flower Show, on Wednesday, the 28th, and Thursday, the 30th of June.  
3. A Fruit and Flower Show, including special Prizes for Amateurs, on Wednesday, Thursday, and Friday, the 10th, 11th, and 12th of September.

### III.—GRAND WATER WORKS.

The arrangements for playing the whole of the Grand System of Water Works being now finally completed, a Fete will be held as early in the Summer as the state of the weather will permit, at which a display will be made of the whole of the magnificent series of Upper and Lowerountains, Cascades, and Waterfalls. Of this Fete due notice will be given.

### IV.—ALTERATIONS AND ADDITIONS TO THE PALACE NOW IN PROGRESS.

1. PICTURE GALLERY.—Steps have been taken for the formation of a Picture Gallery, for the exhibition and sale of the works of artists of the modern Schools of England and the Continent. This Gallery will be situated in the North Wing, hitherto occupied by the Raw Produce Department, and will be open to the public early in May. The Raw Produce Department itself has been transferred to the Second Gallery on the garden side of the Great Transit, a position at once more accessible to the public, and more convenient to the department than that hitherto occupied.

2. NAVAL MUSEUM.—The Directors have also set on foot the formation of a Naval Museum of All Nations, the object of which is to illustrate the progress of naval architecture, both in sailing and steam ships, from the earliest times; the collection being so maintained as to represent the actual state of the science as it progresses. The proposals of the Directors have met with the most favourable consideration in all quarters, and they are able confidently to announce that the Naval Museum will be very shortly opened. The Museum will occupy the Galleries on the garden side of the North Transit, and in connection with it will be a department where inventions and manufactures of all kinds connected with ships will be shown.

3. ENGINEERING MODELS.—In proximity to the Naval Museum there will be also a Collection of Models of Engineering and Architectural Works, Bridges, Docks, Viaducts, Churches, and other structures, which, although of great interest in themselves, and forming an important branch of Art-manufacture, have, like the models of Ships, been hitherto inaccessible to the public.

4. A COURT OF INVENTIONS.—A Department is also in formation for the Exhibition of Patent Inventions, in which explanations of the various articles will be given, and the machines shown in motion where necessary.

5. CERAMIC COURT.—In one of the Industrial Courts, on the Garden side of the Palace, the Directors intend shortly opening a Collection of Ceramic Productions, illustrating the art of Pottery, from the earliest specimens of antiquity, down to the latest works of the Imperial Manufactory of Sevres, the manufactures of Dresden and Berlin, and those of Minton, Copeland, Edgeway, and others of the English manufacturers. Extensive promises of assistance have been promptly given to the Directors by the owners of valuable collections of Pottery and Porcelain, as well as by manufacturers, who have every hope that this Court may be opened early in the Summer.

6. EXHIBITORS' DEPARTMENT.—The Directors are happy to announce generally, that, owing to the arrangements lately made for the admission, at a nominal rent, of articles intended for exhibition, almost the whole of the available space is now allotted, whereby the completeness and interest of the Industrial portion of the Palace will be much increased.

7. COLONIAL DEPARTMENT.—It gives the Directors great satisfaction to be able to announce that they have made arrangements with the Governments of the two great Colonies of Canada and New Brunswick for the occupation of space in the Palace with exhibitions of the products of these important countries, under stipulations which ensure the maintenance of the Collections as actual representations of the state of the commerce and manufactures of the Colonies from time to time.

8. ENLARGEMENT OF REFRESHMENT ROOMS.—By an alteration now in progress in the mode of approach to the Palace from the Railway, a large additional space will be obtained for Dining rooms, while the entrance through the Refreshment-rooms hitherto found so objectionable will be entirely avoided. Additional facilities have also been provided for the Refreshment of Third Class Visitors.

9. MACHINERY MOTION.—The completion of the Water Towers has enabled the Directors to make the final arrangements for working the Steam-Engines which give motion to the machinery and tools of the Machinery Department. The Machinery will therefore, for the future, be in motion at such times as will be announced in the detailed advertisements. The Machinery now in the department comprises a complete set of machinery for Spinning, Carding, Warping, Sizing, Weaving, and all the other processes for the manufacture of Cotton Goods, by Walker and Hacking, and Harrison and Co.; Lathes, Shaping-machines, self-acting Planing, Drilling, and other Machinery, by Whitworth, Muir, Harrison and Co., and others; Condle's Steam-Hammer; Sugar-Cane Mill, by De Moray; Centrifugal Pumps, by Appold, and Gwynne and Sugden; and Drilling-machines, by Manlove and Allott; Steam-Engines, by Goodfellow, Dunn, Hattersley and Co., and others; Marine Engines, with Screw Propeller, by Tod and Macgregor; and a great variety of other machines.

10. GREAT WATER TOWERS.—Arrangements are being made for enabling the Visitors to ascend these Towers, and enjoy the beautiful and extensive view from the top. Particulars will be shortly announced.

## SEASON 1886.

### PROGRAMME.

11. AGRICULTURAL MACHINERY.—The Department of Agricultural Machinery and Implements is now in a very complete state. Examples will be found there of all the machines of the chief manufacturers, and purchases can be made at the same prices as at the warehouses of the makers. The stock is continually receiving additions, and every means is taken to make it a perfect representation of the state of one of the most important branches of modern industry.

12. FANCY FAIR.—The Directors are prepared to afford accommodation to Benevolent Institutions for holding Fancy Fairs, in the Palace during the season. Arrangements have been already made by the Managers of the Queen Adelaide Naval Fund for a Fancy Fair on the 7th, 9th, and 12th of June, under the patronage of Her Majesty and numerous Ladies of Rank.

13. AMATEUR FETES AND CRICKET MATCHES.—The Directors contemplate arrangements for the encouragement of these elegant and healthy recreations in the Palace grounds.

### V.—GRAND MORNING CONCERTS.

The Directors beg further to announce that they have completed arrangements with Mr. GYE, of the Royal Italian Opera, for a series of TWELVE MORNING CONCERTS, to be given in the months of May, June, and July. These Concerts will be supported by the following celebrated Artists, who have most kindly offered their assistance to Mr. GYE:—

Madame GRISI.  
Mademoiselle JENNY NEY.  
Mademoiselle DIDIEE.  
Mademoiselle MARAI.  
Mademoiselle BORSI.

Signor LABLACHE.  
Signor GARDONI.  
Signor TAGLIAFICO.  
Herr FORMES.  
Signor POLONINI.  
Signor MONCONI.

### Signor MARIO.

The Band of the Royal Italian Opera is engaged, and will be considerably augmented. Mr. COSTA has also most kindly offered his valuable aid, and will himself conduct a portion of the Concerts.

### VI.—SEASON TICKETS.

The Directors have resolved to issue different classes of Season Tickets as follows:—

1. Season Tickets, not transferable, admitting the Proprietor to the Palace on all occasions, except the Twelve Days named for the above Concerts . . . . . ONE GUINEA.  
2. Season Tickets, not transferable, admitting the Proprietor to the Palace on all occasions, including the Concerts . . . . . TWO GUINEAS.  
3. TRANSFERABLE TICKETS, admitting the Bearer to the Twelve Concerts and to the Flower Shows, but not available on other days . . . . . TWO GUINEAS.

As the issue of Tickets under Classes Two and Three must necessarily be limited, an early application for them is desirable.

The Tickets are now issued, and may be obtained at the Crystal Palace; at the Offices of the Company, 79, Lombard Street; at the Offices of the London and Brighton Railway Company, London Bridge, and Regent Circus, Piccadilly; at Mitchell's Library, 5, Old Bond Street; Sam's Library, 1, St. James's Street; and Mr. Hammond, 27, Lombard Street.

Remittances for Season Tickets to be by Post-office Order payable to George Fasson.

The rates of admission to the Palace, on ordinary occasions, remain as before, viz.:

On Mondays, Tuesdays, Wednesdays, Thursdays, and Fridays . . . . . ONE SHILLING.  
On Saturdays . . . . . FIVE SHILLINGS.  
Children under Twelve Years of Age, Half-price.  
The Palace will be opened on Mondays, at 9 a.m., on Tuesdays, Wednesdays, Thursdays, and Fridays, at 10; excepting on the days of the Concerts by the Opera Company, on which days, not on Saturdays, it will be opened at 12, closing daily about sunset.

### VII.—RAILWAY ARRANGEMENTS.

During the season, the Trains of the London and Brighton Railway Company will leave London Bridge Station every half-hour, and during busy days every quarter of an hour, from 9 o'clock a.m., till dusk, returning from the Palace at the same intervals throughout the day. (For exact times of starting, see Railway Company's Time Tables.)

Return Fares, including admission to the Palace:—

	1st Class.	2nd Class.	3rd Class.
On Shilling Days . . . . .	2s. 6d.	2s. 6d.	1s. 6d.
On Five Shilling Days . . . . .	6s. 6d.	6s. 6d.	3s. 6d.

Children under 12 years of age, Half-Price.

WEST-END RAILWAY.—The Directors are happy to be able to announce that the West-End Railway, between the Palace and the Waterloo Station, will be partially opened early in the summer.

### VIII.—EXCURSIONS.

Arrangements have been made by which Benevolent Societies, Schools, and other large bodies may visit the Palace at the following reduced rates, applying only to Shilling Days and Third Class Carriages:—

	1s. 3d. per head instead of 1s. 6d.
For a number of Excursionists over 250 and under 500 . . . . .	1s. 3d. per head instead of 1s. 6d.
Exceeding 500 and under 750 . . . . .	1s. 2d. " " " 1s. 6d.
Exceeding 750 and under 1000 . . . . .	1s. 1d. " " " 1s. 6d.
Exceeding 1000 . . . . .	1s. 0d. " " " 1s. 6d.

Children, Half-Price.  
(Signed) ARTHUR ANDERSON, Chairman.  
JOSEPH PAXTON,  
JAMES FERGUSON, General Manager.

London: Printed for Lovell Reeve, of West Hill, Wandsworth, in the County of Surrey (at the Office of Messrs. Seilly and Edwards, 14, Abchurch Lane, Street, Covent Garden), and published by him at his Office, 5, Henrietta Street, Covent Garden, Saturday, April 26, 1886.